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FRANK FOREST

Made His Debut With the Chicago City Opera Company on November 2, Singing the Role of Faust in Mefistofele

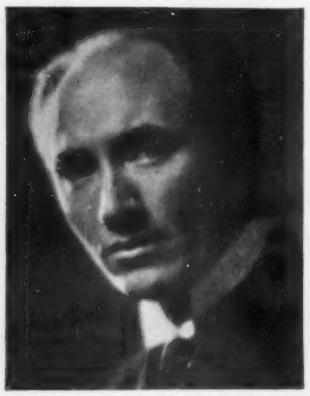
GLADYS SWARTHOUT (centre)
with Ernst Lubitsch and Mady Christians after a Sunday luncheon at Mr. Lubitsch's Hollywood home.

MISCHA LEVITZKI,
pianist, was soloist with orchestra on the Ford Hour (WABC) under Victor Kolar on November 10. Mr. Levitzki appeared on the same program last year and his re-engagement this season was by popular demand.

KIRSTEN FLAGSTAD,
in her second American season, is appearing in opera, festival, recital, with orchestra and over the air. The Norwegian soprano will add an Italian role to her repertoire at the Metropolitan when she sings Norma there this winter.

GEORGE COMPTON,
vocal pedagogue, in his New York studio. On November 9, Mr. Compton presented Anna Dawson, Mary Worley Compton and Albert E. Statham in recital at Aeolian Hall, New York. On the program were M'Appari from Martha, Lift Up Thine Eyes by Logan, Mon Coeur S'Ouvre a Ta Voix from Samson and Delilah, Allerseelen by Richard Strauss, The Sea and The Robin Sings in the Apple Tree by MacDowell.

THE BUDAPEST STRING QUARTET
in Launceston, Tasmania, with Prime Minister Lyons of the Commonwealth of Australia. The quartet has completed engagements throughout Australia of ninety concerts, and is re-engaged for the same number of appearances over a period of six months during the season 1937. In March and April of 1936 the group will appear in Northern Africa, and the visit to this section will complete appearances in every part of the world. (Burrow's Photo Studios.)



KARL KRUEGER,
conductor of the Kansas City Philharmonic Orchestra, has been honored by the Society of Arts and Sciences, his name having been included in the list of nominations announced by the society in connection with its 1935-36 program. Founded in 1883 by Herbert Spencer, the society carries on its activities under regents who are outstanding authorities in their respective fields.

MARIA SILVEIRA,
lyric-coloratura soprano, who made her New York recital debut this autumn, numbers among her recent appearances one on the radio with Lawrence Tibbett, in which she sang a duet with the baritone.

LUCILLE COLLETTE,
violinist, will assist John Kelvin, tenor, at his debut recital on December 1 at Town Hall, New York.

SERAFINA DI LEO,
American soprano, will sing the title role in Tosca on November 29 and 30 in the opera season presented by the Detroit Symphony Orchestra under Wilfred Pelletier. Miss di Leo made her debut in America in 1931, singing in Trovatore with the Chicago Opera. She remained with this organization all that season, and then went abroad. She sang in Italy and Holland, spending two complete seasons touring the latter country, and returned to the United States this month by the SS. Rex. (Photo by Santacroce.)

GUY MAIER
has been appointed regional director for Federal Music Projects in Ohio, Michigan, Indiana and Kentucky. In these states he already has many band, orchestra, music copying, chorus and opera projects under way to absorb musicians from relief rolls. He is doing this in addition to his regular work of teaching and giving concerts.

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Parsifal and National Lottery Hold Sway at the Paris Opéra

Brailowsky Brilliant—Plaudits for Jacqueline Salomons—Clovis and Steele Enjoyed in Duets

By IRVING SCHWERKÉ

PARIS.—The greatest upheaval that was ever witnessed within the guilded halls of the Paris Opéra is not within my province to write about: the drawing of the national lottery. Every conceivable kind of vocal and mob-ensemble work was heard during the performance. For once there were no restrictions as to dress. It was a sight, so I am told, that was well worth the seeing. I was not present. I earn so much money writing articles, the prospect of winning a mere three million in the lottery leaves me quite unperturbed. I go to the Opéra when endeavors less mercantile than coming into lucre are the object. For instance to see naughty Dalila shear Samson, or Parsifal (the good boy of opera) scratch his head and wonder what it is all about. Thus to Parsifal I went.

The flower-girls have dusted off their posies, the dove has been refurbished, a great effort is made to rationalize the settings (the Good Friday scene, however, is still quite a wash-out) and a still greater effort to put the orchestral and vocal part of the show on a par with other theatres within and across the Gallic borders. Germaine Lubin, beautiful in voice and person, threw Kundry the sorceress and Kundry the seductress into new relief. Her histrionism in the third act was extraordinary. Singher is not an ideal Amfortas; neither his voice nor his acting are mature enough. Froumenty put as much authority as he could (but not nearly enough) into Gurnemanz, while Huberty gave a fearsome and hearty Klingsor. José de Trevi sang the over-estimated title role with fine body of tone and exalted eloquence. The flower maidens contributed anything but insinuating grace and suggestiveness to the serious Wagnerian goings-on. The Opéra orchestra on better behavior than usual, under Philippe Gaubert, gave a richly satisfying reading.

FIRST HEARINGS

The chief yield of the week-end orchestral activities was a number of new pieces, most of them effective enough in their way and not one of them inspired enough to create a stir. Poulet brought out Marcel Dupré's orchestration (the composer playing the organ part) of Fantaisie: *Ad nos, ad salutarem, indam,* by Liszt—a tremendously wearisome effort. Colonne presented In Memoriam and scherzo by Florent Schmitt. The first is an expression in memory of the late Gabriel Fauré, one of Schmitt's masters; the second, or scherzo, has themes the notes of which in German notation spell the name of Gabriel Fauré. All difficult music, skillfully laid out and most expertly orchestrated and chilly when not actually cold. Chant funéraire, by Fauré, just given by Lamoureux according to Eugene Bigot's instrumentation of the work, is the utterance of a contemplative, noble thought. The Chant funéraire was first performed in 1921 at the Invalides by the band of the Republican Guards, Balay having arranged it for the instruments usual with military organizations. The Lamoureux Orchestra also introduced its customers to Trois Chants by Marguerite Canal, three songs specially orchestrated. From the foregoing a layman might deduce that actual composition is giving way to orchestrating.

BRAILOWSKY TRIUMPHS

The Paris Symphony Orchestra was not only excellently conducted by Volkmar Andreae, of Zurich—Weber, Schubert, Strauss—but also had the advantage at the keyboard of Brailowsky. The Chopin E minor and the Liszt A major concertos were the pianist's numbers. He set this music before us in its essential character and rose to uncommon heights in the passages where Liszt weaves that marvellous web of surging sound. The audience, electrified by Brailowsky's sweeping performance of the Liszt, gave him an ovation.

SALOMONS PLEASES

Jacqueline Salomons, young French violinist, offered proof of her interpretative powers in the Chausson Poème, which she played with the Poulet Orchestra under M. Cloez. Her tone was clear and silvery and her delivery was enjoyed because, instead of trying to make an emotional rumpus out of the piece, she played it as music *per se* and let it go at that. Which was quite enough, in fact all that need ever be done, and the only way to make the Poème productive of real satisfaction.

DUETTISTS APPLAUDED

Hall Clovis and Eleanor Steele, duettists, are making a good place for themselves in Europe. Their Paris recital (Coenraad V. Bos at the piano) won them many new admirers and adherents. They interpreted

(*Continued on page 26*)

Monte Carlo's Orchestral Fare

MONTE CARLO.—The local orchestra season will commence December 1, the programs having been approved by Charles Putman, director of musical activities of Monaco. Guest conductors who have been engaged to give galas here are Toscanini and Richard Strauss, also Henry Rabaud of the French Institute, who will lead a Saint-Saëns centenary concert, the program to be presented by Emile Vuillermoz. Still other guest conductors are Cooper, de Freitas-Branco, Georgesco, Mitropoulos, and Scotto. Arturo de Sabata is director of the chorus.

The soloists already engaged include Lotte Lehmann, Rachmaninoff, Horowitz, Thibaud, Elisabeth Schumann, Piatigorsky, Marguerite Perras, Erica Morini, Ginette Neveu, Eleanore Steele, Hall Clovis, Ady Jaspard, and many others. On the list of major orchestral-choral compositions which will be presented are Requiem (Fauré) The Beatitudes (Franck) Requiem (Berlioz) and Requiem (Verdi) not to overlook concerts of French and Wagnerian music and ballet presentations.

SÉBASTIEN JASPARD.

Walter Leads Concertgebouw, Winning Amsterdam Success

Mengelberg Has Ovation—Arthur Rubinstein Scores—New Works Heard—Many Noted Soloists Welcomed

By EVELETH VAN GEUNS

AMSTERDAM.—Bruno Walter, who conducted at the season's opening at the Concertgebouw, received the warmest of welcomes from his host of admirers. Bruckner's fourth symphony and the overtures to Tannhäuser and Tristan made up the program, the absence of a soloist giving us opportunity to rivet all of our attention upon Mr. Walter's inspired readings.

On the following Thursday evening we had our first hearing of the suite from Prokofieff's opera, Le Joueur. Far from representing the finest flower of the Russian's talent, it revealed a combination of fine musical ideas and unimportant episodes. Arthur Rubinstein, in Beethoven's third piano concerto, aroused enormous enthusiasm with his brilliant virtuosity, and he responded finally to the prolonged plaudits with an encore.

Brahms' second symphony formed a glorious climax, pulsing with warm life under Walter's baton. The eminent conductor gave us more evidences of his superb skill before his departure. The first symphony of Mahler reached great heights under his treatment and Mozart's E flat symphony was conveyed to us as the essence of pure beauty.

THIBAUD AND VIENNA CHOIR BOYS

Jacques Thibaud revealed his old charm to us once more as the soloist at the first Sunday afternoon concert. He gave a spirit of brilliant gaiety to Saint-Saëns' concerto.

The Wiener Sängerknaben monopolized a large part of one evening's program and rather disappointed us in the singing of Mozart's Krönungs Messe, although in items by Brahms and by Schubert, which came after the intermission, they were entirely delightful. This extraordinary group of youngsters was more in its element in recital, and besides some sixteenth century chorals and Schubert and Johann Strauss numbers, a small music drama, The Apothecary (Haydn) was the hit of the evening.

MENGELBERG RESUMES

After Walter's leave-taking Mengelberg mounted the Concertgebouw podium. He brought two novelties of contrasting character at his initial appearance. The first, third symphony by Henk Badings, one of Holland's foremost younger composers, revealed unmistakable evidence of a fund of ideas both musical and orchestral. The other *nouveauté* was a piano concerto by Max Trapp, which, if it had not been so brilliantly presented by Walter Gieseking, would have been too much for our patience. Luckily, a Mozart concerto played by this master among pianists filled us with revent wonder. Mengelberg brought his first concert to a pleasing close with La Valse by Ravel, a long and loud ovation bursting forth as soon as the last chord had died away.

Frederic Lamond, whose popularity here increases from year to year, played an all-Beethoven program to a crowded hall at the Music Lyceum. Tassia Ossipova, Russian mezzo-soprano, offered several groups of French and Russian songs at her recital in the small hall of the Concertgebouw. Her voice is of full dramatic quality and she pleased most in the lyrics of her native country. Max Kloos, Dutch baritone, delighted his numerous hearers with an evening of German Lieder at the Concertgebouw, winning approval as one of our finest exponents of Schubert and Brahms.

Athens Supports Symphonic Events and Opera Series

New Season Ushered in With Dimitri Mitropoulos Conducting Conservatory Group—Opera Wins Approval—Domestica Symphony Heard

By FRANK CHOISY

ATHENS.—The tropical summer of Athens seems to put a stop to all musical activity in this ancient-modern intellectual capital, though we did have (thanks to the financial assistance tendered by government authorities) a late summer season which took the shape of a series of open-air orchestral concerts conducted by Dimitri Mitropoulos (who is to appear as guest this winter with the Boston Symphony). This interesting endeavor won cordial success. Under the Acropolis, in some of the town's *exentrique* quarters, an ensemble of eighty musicians playing excellent programs won and enchanted the great heart of the populace.

Elsewhere, in the New Phalere open-air theatre, a Viennese operetta company attracted large audiences every night for a month, producing with *éclat* works by Lehar and by Strauss. The proximity of the sea, and the coolness of Grecian evening, added much to the charm of these occasions.

STADIUM CONCERTS

At Athens not only is the Olympic Stadium used for international sport events, but its sixty-thousand places are often occupied on operatic and concert occasions. Thus, in August, Ulysses Lappas, Greek tenor, and his compatriot Jean Fardouli, baritone, interpreted many folk songs—an imperishable treasury. The Stadium setting is, however, somewhat vast for such intimate music though an impressive crowd turned out to hear the concert.

THRONGS ATTEND OPERA

Fardouli was likewise the soul of a series of operatic presentations. Here tenor Sullivan disclosed himself both a fine singer and actor in Aida, Carmen, Pagliacci and Samson et Dalila, sharing his success with Jean Anzani, French tenor, of the Paris Opéra-Comique. Among the Greek artists who took part, special mention must be made of Madame Tambazi, dramatic soprano, remarkable in Tosca, with Fardouli as Scarpia. Packed houses heard these minutely prepared performances. Operatic singers who

(*Continued on page 6*)

Bucharest Hears New Native Scores

Georgesco and Molinari Conduct—Opera Premiers Two Works—Piatigorsky, Morini, and the Kedroffs Appear

By ROMEO ALEXANDRESCO

BUCHAREST.—The month of October, which habitually marks the opening of the season, was particulary brilliant this year. The inaugural of the opera house was given over to the premieres of two new works: Constantin Brancoveanu, religious mystery, by Sabin Dragoi, and Une Nuit Orageuse, an operabouffe, by Paul Constantinesco.

In the first score, orthodox religious music and Rumanian folk songs are made to alternate in original manner, the composer working a *rapprochement* between two elements which in their original roots touch each other. The uncommon freshness of this composition, along with its beautiful choral writing, is utterly admirable.

Une Nuit Orageuse, a musical essay in the Rumanian burlesque style, is not wanting in personal touches and striking effects, though the music is not on a par with the literary value of the text, the latter based on a comedy of manners of the same title, by Iron Caragiale, a classical Rumanian author.

ORCHESTRAL ACTIVITY

The Philharmonic Society's annual series is conducted by George Georgesco. Along with standard repertoire works, two compositions new to Bucharest were given at the first concert, Rhapsodie Espagnole by Ravel, and Escales by Jacques Ibert.

Conducting the same orchestra, Bernardino Molinari scored a success with his personal and moving reading of Beethoven's Eroica, while the most applauded soloists thus far were Silvia Serbesco, a musical and technically efficient pianist; Constantin Storesco, a subtle and refined singer; and Henri Szerying, young Polish violinist who, while lacking in vigor and accent, displayed a facile technic and pure tone.

PIATIGORSKY AND OTHERS

Among the recitalists who scored here, first mention should be made of Cellist Piatigorsky, who completely conquered a crowded house with his powerful interpretations, his kindling spirit, and his dazzling technic. The Kedroff Vocal Quartet—this was their first Bucharest appearance—won a warm reception, as did also Erica Morini, Viennese violinist.

Siegfried, Götterdämmerung and Aida Impress in San Francisco

Brilliant Achievements of Guest Singers Feature Performances by Resident Company—Plans for Symphonic Season Announced

SAN FRANCISCO.—Another superb performance by the San Francisco Opera Company was witnessed by a capacity audience at the War Memorial Opera House, when Siegfried, third in the Nibelung Ring series of Wagnerian music dramas, was sung. Its projection vocally, scenically and orchestrally lived well up to the standard set by the company in its two preceding performances.

As far as the first two acts are concerned, they were about as perfect as things Wagnerian ever come. Outstanding among the interpreters was Lauritz Melchior, who as the fearless hero of the title set a new standard for the singing of the part. His Siegfried was lusty, impetuous, light-spirited, boyishly awkward and without fear. His scene in the forest when listening to the forest bird was unalloyed delight both as to singing and acting. In this episode, Mr. Melchior also displayed a comedic talent that added greatly to the portrait of the naive young Walsung.

The Mime of Marek Windheim was excellent. Looking the image of the Wagnerian Nibelung dwarf, his presence compelled fascinated attention every instant. This writer found herself an almost hypnotized spectator and listener to this superb actor who can sing.

As Wotan, the Wanderer, Friedrich Schorr was dignified and masterly. Splendid, too, was the Alberich of Gustav Schützendorf. It impressed, just as it did in Das Rheingold, by its finely suggested power both in demeanor and vocal diction. Chase Baromeo sang the off-stage Fafner well, as did Emily Hardy the unseen Bird of the Forest.

Kathryn Meisle's Erda was among the memorable moments in the performance. She sang her music with a fine feeling for the musical phrase and with a richly colored voice that carried conviction. Her interpretation was imbued with all the finish this seasoned artist would naturally bring to the character.

FLAGSTAD AS BRÜNNHILDE

The Brünnhilde awakened by young Siegfried in this opera was Kirsten Flagstad. And what a Brünnhilde she proved to be. Tall, stately, personally and vocally beautiful, Mme. Flagstad's heroine stood out in bold brilliance of characterization. The gradual realization of Brünnhilde's return to earth, her greeting of the sun, the light and the day and capitulation to the youthful hero were consummated by the soprano in an artistic sequence that brought the curtain down to excited applause. Artur Bodanzky conducted and held the ensemble under complete musical control. The staging, of which Siegfried has more than its share of problems, was again intelligent and adequate.

GÖTTERDÄMMERUNG CLOSES RING CYCLE

The concluding performance of the Wagnerian Ring music-dramas by the San Francisco Opera Company was given before a huge audience which was rewarded with a gorgeous presentation of Götterdämmerung. A cast that might well have graced any continental or native temple of music was the order in this opera and had as scintillating magnet the presence of Kirsten Flagstad.

In the case of Mme. Flagstad, the chief danger lies in running out of reasonable adjectives with which to speak of her transcendant interpretation of the role of Brünnhilde. It seems at close range an experience that can never be duplicated unless by the same magical evocation of her superb artistry. From the scene between Brünnhilde and Siegfried in the first act to the exaltation of the Immolation at the close of the opera, she was a constant source of wonder and delight. The artist sang the noble music entrusted to Brünnhilde with wisdom as well as with the authority that belongs to ripened art.

Lauritz Melchior's performance of Siegfried was of heroic mold, and the gallant and knightly figure that resulted in the first act was carried through with verve and consistent action. A free stride of carriage that was well affiliated with voice and diction brought out all the characteristic beauty of the musical and dramatic sequences of the role. And after the treachery of magic changed his mood, it still contained a high and gallant gesture.

Another expertly done piece of Wagnerian delineation was the Hagen of Emanuel List. This is a creature of sinister and thwarted plotting who dominates with a dark suggestiveness of evil foreboding many a scene in the entire opera. His soliloquy in the first act was a thing to make one shudder and call for the lights, so gruesome in voice and manner was it. His voice soared high in triumph or muttered in sinister undertone as the musical scene demanded.

The two other plotters, Gunther, played by Friedrich Schorr, and Gutrune, by Dorothee Manski, were more than equal to the demands of music and acting. Gustav Schützendorf's Alberich, lustful, greedy, brutal and defiant, was given virile characterization by his splendid voice. Kathryn Meisle sang the part of Waltraute with untuitive eloquence and with splendor of tone.

Bodanzky commanded the performance with a security born of perfect knowledge of the score. The lighting was excellent throughout and the stage settings reflected utmost credit upon the skill of Armando Agnini.

RETHBERG TRIUMPHS AS AÏDA

Aïda attracted a large audience. Leading honors must go to Elisabeth Rethberg in the title role. Here is an artist of the old school of *bel canto;* a full throated, mellow voice, even from register to register, produced with flawless ease and authority and combined with style, temperament, musical sincerity and refinement. Mme. Rethberg made of Aïda a volatile, poignant characterization. In the Nile scene she won a genuine and well deserved triumph. Her singing of the great Patria Mia aria was a *tour de force,* and her appearance at the close of the act brought the greatest enthusiasm the season has seen.

Kathryn Meisle was a stunning Amneris. She sang the role with that luscious vocal quality and beauty of impersonation that has made her a favorite here.

Making his initial appearance of this season in the role of Radames, Giovanni Martinelli gave a performance that was remarkable both from the vocal and histrionic standpoints. Martinelli's voice as in the past displayed full measure of beauty, warmth and volume. He is an intelligent artist who makes the best of the brilliant vocal qualities at his disposal. Dramatically, he has a natural artistic temperament which aids him in this phase of his work as well as in his singing.

Ezio Pinza sang Ramfis a part in which he has been frequently heard with the San Francisco Opera Company. Nelson Eddy, to whom the audience accorded a rousing ovation at his entrance in the second act, was happily cast as Amonasro. His voice is a rich and powerful baritone with an exceptional range of coloring, smooth and sonorous in its lower position, full and brilliant above. Mr. Eddy sang and acted his role with the skill of an accomplished artist.

Excellent indeed was the King of Douglas Beattie. His singing was marked by nobility and beauty of tone, his acting by intelligence and conviction. Geraldine Watt delivered the phrases entrusted to the Priestess with a voice of unusual clarity and brilliance.

The chorus showed the result of proper rehearsing. It sang the difficult ensembles with marked ability; especially noteworthy were the *pianissimi* in the Temple Scene. Adolph Bolm's well-trained ballet aided materially in the effectiveness of the presentation. Stage Manager Armando Agnini distinguished himself in the grouping of his forces and his *mise-en-scène* was so much admired that he, too, was fêted by the public.

MUSICAL ASSOCIATION ANNOUNCES SYMPHONY PLANS

The board of governors of the Musical Association of San Francisco announces that the twenty-fourth season of concerts by the San Francisco Symphony Orchestra will commence on January 10 and continue through April 25. The season is to be divided into three series—ten Friday afternoon concerts, ten Saturday evening concerts (at which the Friday afternoon programs will be repeated) and four Symphony Concerts for Young People on Saturday mornings. In addition to the San Francisco events, a series of three events will be presented at the University of California in Berkeley.

With the exception of one pair of concerts to be directed by Dr. Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra, and the Young People's Concerts under Ernest Schelling, Pierre Monteux, newly chosen conductor of the San Francisco Symphony, will occupy the podium throughout the season.

The personnel of the orchestra is to be greatly strengthened through the acquisition of several expert instrumentalists, foremost among them is Willem Van den Burg, formerly solo cellist with the Philadelphia Orchestra. Van den Burg occupies the same position in the San Francisco organization along with that of assistant conductor.

Artists so far engaged for solo appearances during the season are Jose Iturbi and Myra Hess, pianists; and Jascha Heifetz and Mischa Elman, violinists.

MUNICIPAL SYMPHONY CONCERTS

Under the auspices of the music committee of the Art Commission, J. Emmet Hayden, chairman, ten Municipal Symphony Concerts will be given at the Exposition Auditorium this coming season. Attractions for eight of the ten events have been secured, according to Joseph H. Dyer, Jr., secretary of the Art Commission. Soloists for the remaining two concerts will be announced at a later date.

The San Francisco Symphony Orchestra has been engaged for this series of events. Pierre Monteux, the orchestra's regular conductor, directs eight of the ten concerts. Alfred Hertz has been chosen to lead an all-Wagner program with Lotte Lehmann as soloist. Dr. Hans Leschke, conductor of the Municipal Chorus, wields the baton for the Bruckner Mass.

Soloists to be heard in this series of Tuesday night concerts are, in addition to Mme. Lehmann: Joseph Szigeti, violinist; Grete Stueckgold, soprano; Igor Stravinsky, pianist-composer; Alexander Brailowsky, pianist; Albert Spalding, violinist. It is expected that the soloists for the performances of Berlioz' Damnation of Faust, and the Bruckner Mass will be selected from among San Francisco's leading singers.

The Bruckner Mass and The Damnation of Faust will be heard for the first time in San Francisco at these concerts. In addition to appearing as piano soloist, Stravinsky is to conduct one of his own compositions.

C. H. A.

Toscanini Denies He Will Quit Philharmonic

Reports circulated in New York last Monday that Arturo Toscanini might retire as conductor and general musical director of the New York Philharmonic-Symphony Orchestra at the end of this season were denied by him, according to a cable from Paris. It had been reported that he wished to resign, as the burden of the long New York season has been taxing, especially since he suffered from bursitis, or inflammation of a small sac in his shoulder, several years ago. Toscanini will be sixty-nine years old in March, and in June he will celebrate the fiftieth anniversary of his debut as a conductor. In recent years his period of activity with the Philharmonic orchestra has been somewhat shortened.

The conductor has a one year's contract with the orchestra, according to a statement by its manager, Arthur Judson. The matter of his return in 1936-7 will be discussed when he arrives in January. The Italian *maestro* is to lead ten weeks of concerts this season, beginning on January 23 and extending to April 26, and will also visit Boston for two programs with the orchestra. He is also to be active in Europe this season, as he has been engaged to conduct eight concerts in London in May and June, and will direct Die Meistersinger at the Salzburg Festival next summer.

It was said by officials of the orchestra that an effort would be made to induce Toscanini to remain as musical director of the Philharmonic, even if it necessitated a further reduction of his period of activity as conductor next winter. One report stated that in the event that Toscanini decided to retire, there might be a possibility of slightly shortening the Philharmonic season, but such a decision would, it is said, require the consent of the musicians, since they have accepted reductions in salary in return for a minimum guarantee of a certain number of weeks' employment.

Walküre Stirs Throng in Cincinnati

Eugene Goossens' Production of Wagnerian Work Brings Success to Stueckgold, Van Gordon, Wysor, Althouse, Gould and Patton

CINCINNATI, O.—As reported last week by telegram to the Musical Courier, new traditions were established for musical Cincinnati when, under the direction of Eugene Goossens, Die Walküre, the first of a series of four Wagner operas, was produced in historic Music Hall.

Elizabeth Wysor was an instant success when she made her operatic debut as Fricka, and was acclaimed for her clear diction and the lovely tonal quality of her fine soprano.

Grete Stueckgold was a splendid Sieglinde bringing to this role her wealth of beauty in voice and charm, together with a warmth of feeling that made her popular. Paul Althouse sang Siegmund with a rare quality in his fine tenor voice that was enhanced by his sympathetic understanding. Herbert Gould's basso was excellent in his singing of the role of Hunding. The range and timbre of Fred Patton's voice were effective in the role of Wotan. Cyrena Van Gordon's opulent mezzo soprano lent splendor to the production and she was a magnificent Brünnhilde.

Eight local singers, coached by Robert Korst, were effective Valkyries. The orchestra, augmented to 100 players, played as if inspired and shared in the applause.

Mr. Goossens was assisted by Robert Korst as stage director and the production moved swiftly and with mounting excitement, interrupted by the intermissions which were punctuated by thunderous applause for both director and singers. The whole performance was climaxed in the Magic Fire scene and in a separate *vica voce* ovation for Mr. Goossens before the enthusiastic audience left.

Cincinnati is indeed to be congratulated upon this venture and is eagerly looking forward to the second opera, Tannhäuser, scheduled for next month.

Dr. Karol Liesznewski, internationally noted pianist and teacher, has been honored with the officers' cross of the Order of Polonia Restituta bestowed upon him by Poland, the country of his birth and early education, in recognition of his efforts in furthering knowledge and appreciation of Polish culture and art in the United States.

Dr. Ernest G. Hesser, since 1930 superintendent of music in the Cincinnati Public Schools, has resigned to accept an appointment as head of the music department of the New York University School of Education where he will succeed Dr. Hollis Dann.

M. D.

Music In Athens

(*Continued from page* 5)

appeared in recital are Mangli-Vera, baritone, and Costa Persis, basso, of the Scala, Milan.

CONSERVATORY CONCERTS

Mitropoulos, who is soon going to America, conducted the first Conservatory concert on October 28. His empire over his musicians and the public is enormous, and if he can at times be blamed for exaggerated gestures, his interpretations are none the less full of life. A first audition for Athens was Strauss' Domestic Symphony, the instrumental virtuosity of which was beautifully surmounted by our premier orchestra.

A remarkable soloist, Imre Ungar, blind Hungarian pianist, played the Beethoven E flat concerto. It is rare to encounter such a sensitive artistic nature, such delicate touch, such accomplished musicianship. This first concert, given before an immense audience, marked the official debut of our winter season.

Leonard Liebling in Allentown

On November 18, Leonard Liebling, editor of the Musical Courier, delivered the first of two talks called Current Events in Music, under the auspices of the Allentown Music Club, at Allentown, Pa. The day previous, Mr. Liebling gave his usual Sunday afternoon commentary at the International Music Guild Series in Town Hall, and in the evening acted as master of ceremonies at the Brooklyn Federation of Charities dinner and concert (Hotel St. George), where a musical program was given by Rosemarie Brancato, soprano; Vera Brodsky and Harold Triggs, two pianos; and Mary Lewis and Martha Attwood, sopranos.

Anecdotes of Sembrich's Career Told by Frank La Forge, Her Accompanist

Eminent Singer's Radiant Personality and Sincerity Eulogized by New York Composer and Voice Teacher

ON UMBRELLA ROCK AT THE TOP OF LOOKOUT MOUNTAIN
near Chattanooga, Tenn. In the picture are seen Ellison Van Hoose, Marcella Sembrich, Berta Mielke, Frank La Forge, Mr. Jung.

Frank La Forge, the teacher of many of the foremost singers of today including Lawrence Tibbett and Richard Crooks, numbers among his extensive musical experiences the several years he servd as piano soloist and accompanist with the late Marcella Sembrich. In a recent interview, Mr. La Forge related a few of his recollections of that famous and beloved singer.

"To be closely associated with one of the greatest artists of all time over a period of ten years of offering concerts is a privilege never to be forgotten," he said. "When that one is as great a woman as she is an artist, the experience becomes so soul satisfying that it enriches one's entire life. I have in mind Marcella Sembrich, whose memory has the respect and love of the entire musical world. To know her from the audience was to love her, but to know her personally, and especially to work with her musically was to become her willing slave.

"The first concert in which I had the honor of appearing with Mme. Sembrich as accompanist and soloist was in Providence, R. I. How I longed for a rehearsal that I might hear the voice and know just how she would interpret the songs! But this was not to be. The entire preparation for the concert was done with Madame playing the melody in the treble, while I played the accompaniment. Until that concert I had heard the voice of Mme. Sembrich only in the Metropolitan Opera House. This was the beginning of ten of the most beautiful years of my musical experience.

Trouble with the Russian Censor

"Our tours took us all over America many times and several times to Germany, Russia and other European countries. I am reminded of an amusing incident that occurred when we gave a concert in St. Petersburg, Russia. We had much difficulty with a law that existed at the time. This law required that the texts of all songs to be sung must be submitted to the police ten days in advance for censorship. As Mme. Sembrich was Polish, this was even more necessary. Now, there was one privilege on which Madame always insisted, and that was to change her program at the last moment if she felt so inclined. To make out a program and not depart from it was really too much to expect. The manager, Herr Langewitz, insisted gently that he must have the program. Madame hesitated. Finally the program was submitted with the exception of one number in the group of German Lieder.

Langewitz again insisted. Madame could not decide. This went on until the time was so short that Langewitz feared difficulty with the police. He became quite insistent. Madame, still unable to decide, cried out *'Ich singe was mir gefällt!'* (I sing what I please.) Langewitz stormed out of the room and the subject was not mentioned again. The night of the concert the program announced Was mir gefällt by Schumann. It seemed discretion to keep the program from Madame until after the concert. In the place where this number was programmed she gave her inimitable performance of Der Sandmann. The St. Petersburg Herald the next day wrote that the greatest success of the evening was Schumann's well-known Was mir gefällt.

"The love of the Russian people for Mme. Sembrich was evidenced in every possible way. She was fêted wherever she appeared and receptions of all kinds were given in her honor. This came as a surprise to me, as I did not expect the Russian people to treat a native of Poland, their bitter enemy, with such high regard.

"Russia also held other surprises for me. The cold there was deceptive. In the hotel in St. Petersburg at which we were stopping, all the bedroom windows were sealed. There was just one small pane of glass about two by four inches which was opened during the day but closed tightly at night. I rebelled at this. To my mind, fresh air was an absolute necessity. Therefore, contrary to all advice, I kept the little window open all night. The next day I had the worst case of tonsilitis that it has ever been my misfortune to contract. Rehearsals for the concert were impossible as it was feared that Madame might contract my tonsilitis. The attending physician said it would be impossible for me to play the concert as I had a high fever. Again regardless of warnings, word was sent to Madame that I would be at the piano. I played that concert with a temperature of 105 degrees. We met on the platform of the great music hall and Madame had her usual enormous success.

"The Russian and Polish tours were full of interest. It was a joy to be with Madame among her own people. The tense interest of the audiences was an inspiration. I remember in Lodz after her singing of Wohin, which all the world knows was incomparable, Madame turned to me and said, 'That is the first time I ever sang that song just as I wanted to.' Her indefatigable zeal to keep working out an interpretation was almost unique. For her a song was never 'finished' and each performance was a new effort to beautify it further. This attitude of humility toward her art gave her the sweet modesty which so fascinated all those who were privileged to call themselves her friends.

Broke Language Rule in Vienna

"Mme. Sembrich bade farewell to Vienna in several concerts and operas. Of course, the great coloratura roles are always much more beautiful in Italian, but there is a law in German and Austrian opera houses that all the singing must be in German. However, as a favor Madame was allowed to sing them in Italian with the exception of the last performance, which was Lucia di Lammermoor. When it came time for this performance the *régisseur* was adamant. It had to be sung in German. Madame said nothing and sang the role in German until it came to the Mad Scene. This she sang in Italian. The *régisseur* was in the *coulisse*—furious. He demanded that Madame pay a fine for taking this liberty. But Madame defended herself thus, 'What is the difference in what language I sing an aria in which I am supposed to be crazy anyhow?' She paid no fine.

"Mme. Sembrich was a poineer in the field of artistic program building. Nothing was ever too much trouble if it made the program more beautiful. We would search thousands of songs and the final program seldom contained any songs of the original draft. The chronological type of program was, I believe, introduced by Mme. Sembrich and has been used largely in recital work. The names of Schubert, Schumann and Brahms were seldom absent from her programs. These were her Holy Trinity of music and she made it a point never to omit them. Her singing of Schumann was unique. Clara Schumann, wife of the composer, wrote, 'Today Mme. Sembrich has been here and sang many of Robert's songs. Certainly no one has ever sung them as she does and my only regret is that Robert could not have lived to hear her.'

"When Mme. Sembrich was recovering from a severe illness several years ago, having taken the cure at Carlsbad, she went to the Black Forest for the *Nach Kur*. During the time she was there she spent hours each day practicing the piano parts of the songs of Brahms. How many singers could find pleasure in such a pastime? It was her deep love of music itself which was so outstanding. Madame often said she never could be a real prima donna because she was

MARCELLA SEMBRICH
at Chamonix, in 1914.

not sufficiently fond of feathers and big hats.

Fond of Mountain Climbing

"Mme. Sembrich was a great walker and climbed many mountains in Switzerland. When there was no better place to walk, we usually took our daily constitutional in the parks in America and abroad. While walking in America I noticed that Madame nearly always started out in the paths reserved for horse-back riders. One day she remarked, 'Well, I never can understand why you Americans call the very roughest road the bridal (bridle) path.'

"Back of every great artist, so far as I have observed, are one or more devoted souls sacrificing, planning and working in obscurity to bring out the great light of their principal. Prof. Wilhelm Stengel, originally Madame's piano-teacher, subsequently her husband, spent a life of such devotion to her interest that he will ever remain an example of fidelity to all who knew him. He was her greatest critic and adviser, Madame said she always knew whether or not he was pleased by his nose which, when he was not pleased, became longer.

"Another example of devotion to Mme. Sembrich was Frieda Mielke, maid and afterward companion to Madame, through forty years. She won her position through a proof of her efficiency. When Madame sang in Covent Garden, London, Frieda was her maid for that engagement. After leaving London, Madame was unable to find certain articles in her trunk and wired to Frieda. She received an immediate reply that they were in trunk number so and so and the exact spot in the trunk where they were put was specified. Madame was so delighted with this efficiency that Frieda was engaged and remained with Mme. Sembrich until her death.

"All those who have known Marcella Sembrich, priestess of song, will join me in saying that our lives are better, our music more sincere and our faith in humanity greater for having known this truly great woman and artist." B. E.

Rome Prize in Composition Offered

The American Academy in Rome has announced its annual competition for a Fellowship in musical composition. This year it is the Frederic A. Juilliard Fellowship that is to be awarded. Candidates must file application with the executive secretary of the American Academy not later than February 1, and not later than March 1 must file two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello, and piano, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modification of it. A sonata for piano or a fugue of large dimensions will be accepted, but not songs nor short piano pieces.

The competition is open to unmarried men not over thirty years of age who are citizens of the United States, but the academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is $1,250 a year for two years with an additional allowance of $300 for transportation to and from Rome. The winner will have the privilege of studio and residence at the academy, and opportunity for six months' travel each year, for visiting the important musical centres and making personal contacts with the leading composers of Europe. He will also have opportunities to hear and conduct performances of his own compositions, and may benefit from a special fund for the publication of music composed at the academy.

For circular of information and application blank, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

Settlement Music Schools Seek Fund

The New York Association of Community and Settlement Music Schools (Mrs. Henry Root Stern, president) is conducting a campaign for $150,000 for the support of eight of its schools. The schools of the association give musical instruction to about 3,000 pupils annually. The announcement of the campaign was made at a meeting on November 12 of the Junior League Club, New York, when speakers included Fannie Hurst, Olga Samaroff Stokowski, Eric Clarke and Nicolai Sokoloff. Participating in the campaign are the Bronx House Music School, Brooklyn Music School Settlement, Christodora House Music School, Greenwich House Music School, Music School of the Henry Street Settlement, Music School Settlement, Turtle Bay Music School and Yorkville Music School.

Huber Awarded Italian Medal

Baltimore, Md.—The silver medal for the Diffusion of Italian Culture was recently awarded to Frederick R. Huber, municipal Director of Music in this city. The presentation was made by A. Cuturi, the Royal Italian Consul at Baltimore, in his office at the Consulate on November 13. At this time Signor Cuturi read a letter, accompanying the medal, from His Excellency, Augusto Rosso, Royal Italian Ambassador in Washington.

Mr. Huber has headed Baltimore's municipal department of music ever since its inception twenty years ago and during that time has staged many elaborate Columbus Day celebrations. During the last summer, an all-Bellini concert was presented at Homewood Stadium, honoring the death 100 years ago of the Italian operatic composer. G. K.

Rachelle Shubow in Broadcast

Rachelle Shubow, pianist, recently broadcast from WCAX, Burlington, Vt., with Thelma Spear Lewisohn, soprano. Miss Shubow, was visiting Mrs. Lewisohn and her husband, Ludwig Lewisohn, at the time of the radio engagement. Miss Shubow will give a New York recital on April 22 in Town Hall. On March 24, she is to be heard in Jordan Hall, Boston.

Monte Carlo Ballet Russe Appears In First Event with Philadelphians

Stokowski Leads Orchestra and Dancers in Colorful Productions

PHILADELPHIA.—The sixth pair of Philadelphia Orchestra concerts, on November 8 and 9, Leopold Stokowski conducting, outshone all previous concerts, this year, although most of them have been of unusual interest. The presence of Fritz Kreisler as soloist had much to do with the exceptional interest and enjoyment, and added to that was a magnificent program gloriously played. The house was sold out, and several hundred were unable to gain admission.

The overture to Mozart's Figaro was the rollicking opening number, while after the intermission came Mr. Stokowski's transcription of the Palestrina Adoramus Te, so beautiful in its serious religious mood, which was preserved by the absence of applause at its close. The Beethoven symphony No. 7 was given a magnificent reading and performance, in every note. Great was the appreciation of the huge audience.

As an aftermath, a novelty was given—Peiping Hutungs by Avshalmov. Mr. Stokowski explained that this was a description of the sounds heard in the little Chinese streets from the time the dawn came. Although it seemed, in prospect, almost a sacrilege to add anything as discordant to such a perfect concert, strange to say, it proved quite interesting and justly descriptive.

BALLET RUSSE AND PHILADELPHIA ORCHESTRA

The first of a series of five special events, called the Festival Series, presented by the Philadelphia Orchestra Association took place on November 14, when Col. W. de Basil's Ballet Russe which is in Philadelphia for a week's engagement, combined with the Philadelphia Orchestra (Leopold Stokowski conductor), to present one of the most colorful and charming entertainments that has been seen here in a long time. With the full Philadelphia Orchestra playing the orchestral score of the ballets the performance assumed astounding proportions.

The numbers presented were El Sombrero de Tres Picos by DeFalla; three parts of the Rimsky-Korsakoff's Scheherazade; Weber's Invitation to the Dance; and Polovetsky Dances from Prince Igor. For the first the leading parts were danced by Leonide Massine as the Miller, Tamara Toumanova as the Miller's Wife, David Lichine as the Governor, and Michel Katcharoff as the Dandy. In Scheherazade the leads were taken by Lubov Tchernicheva as Zobeide, Leonide Massine taking the place of Shabelevsky as Zobeide's favorite slave, Serge Grigorieff as Schariar, Marc Platoff as the Brother, and Vania Psota as the Eunuch. The title given to the dance for which the Invitation to the Dance was used, was The Spirit of the Rose, and was beautifully presented by Irina Baranova as the young girl, and David Lichine as The Spectre of the Rose. For the Polovetsky Dances from Prince Igor, the three leading parts were filled by Tamara Grigorieva, Tamara Toumanova and David Lichine. A full house was enthusiastic.

The scenery and costumes were extremely beautiful and appropriate, while all of the dancing, was of the highest artistic merit. The work of the Philadelphia Orchestra under Mr. Stokowski added tremendously to the beauty of the performance.

M. M. C.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Grainger Concludes Extensive Tour of Antipodes

The concert and broadcasting tour of Australia and New Zealand recently concluded by Percy Grainger, as pianist, composer, conductor, and lecturer, has been an extensive and many-sided list of programs. The music presented by Grainger ranged in time from the thirteenth century to hypermodern contemporary music (such as Fickenscher's seventh quintet, employing intervals closer than half-tones) in style from the medieval church to jazz; and geographically Mr. Grainger journeyed from the Orient to America and from Greenland to the South Seas.

Fifty-six public concerts and 158 broadcasts were given during the concert tour in Australia and New Zealand of which some of the minor subdivisions were: 102 piano recitals, thirty-three chamber music programs, sixteen concerts with orchestra, ten concerts with chorus and orchestra, twenty lectures (A Commonsense View of All Music) illustrated by soloists and instrumental and vocal ensembles of the most varied nature—including, for instances a percussion group of twenty-two players.

Grainger played seventeen concertos with orchestra, including the Delius concerto, four performances of John Alden Carpenter's concertino and several performances of his own suite, In a Nutshell.

Some typical elements of his programs were heard in the following frequencies: thirteenth century music (thirty-three), fourteenth and fifteenth century music (fifty), sixteenth century music (thirty-four), seventeenth century music (fifty-nine), Bach (161), Chopin (104), Brahms (161), Grieg (165), Cyril Scott (seventy-seven), Delius (nineteen), Debussy (sixty-three), Arnold Schönberg (fifty-one), Herman Sandby (twenty-three), Sparre Olsen (twenty-six), Hindemith (six), Arthur Fickenscher (seven), Balfour Gardiner (forty-eight), Negro-American and Russian folk harmonizations (thirty-five), American compositions (297), Australian compositions (161), Oriental and native music (forty-two).

PERCY GRAINGER

Grainger played the piano sonata of Cyril Scott twelve times in his piano recitals and introduced many important works to Australian audiences for the first time, such as The Song of the High Hills by Delius (three performances), Aubade and Festival Overture by Cyril Scott, Symphonic Dances and Lost in the Hills by Grieg, Worcester Mediaeval Harmony (thirteenth century English church music deciphered by Dom Anselm Hughes), Negro folk music recorded by Natalie Curtis, Russian folk harmonizations noted by Mme. Lineva, English seventeenth century chamber music discovered and transcribed by Arnold Dolmetsch.

Performances of the following Grainger compositions took place under the composer's baton: Marching Song of Democracy (four), Tribute to Foster (eight), English Dance (five), Green Bushes (thirteen), Hillsong No. 2 (four), Love Verses from The Song of Solomon (six), suite, In a Nutshell (four), Spoon River (fourteen), Kipling Settings (seven), Handel in the Strand (fifteen), Danish Folkmusic Suite (three). At one of his Melbourne lectures Grainger gave the world premiere of an example of his Free Music, on which he has been working since 1899. According to description, in this music the gliding intervals are freed from the limitations of scales and other set intervals, the rhythm is freed of all beat-feeling and the movements of the polyphonic voices that make up the tonal texture are independent of harmonic conventions.

Hurok to Introduce Ballet Novelty

A new form of theatre ballet that has won its instigator prominence in European capitals will be introduced in this country by S. Hurok when Trudi Schoop and her Comic Ballet begin a limited engagement on December 27 at a New York theatre to be announced later.

According to accounts from abroad, the novelty of the spectacle lies in the use of comic pantomime to depict the small tragicomedies of everyday, universal man caught in his trivial crises and his pedestrian aspirations. Trudi Schoop is the innovator of this unique style of ballet. A young Swiss girl who started to be an actress and then became a dancer, she has been called in Europe the "female Charlie Chaplin." Assisted by a company of twenty-two pantomimists, she will offer two major ballet comedies, one entitled At the Advertising Window, described as revealing the drama behind the classified ads that are buried at the back of newspapers; another called Fridolin on the Road, tracing the adventures of an innocent boy who, torn from his mother's apronstrings, grapples with a world that mocks his innocence.

Dr. Carl to Conduct New Oratorio

A new oratorio, Nebuchadnezzar by George Dyson, will be performed, for the first time in America at the First Presbyterian Church, New York, November 24, under the direction of Dr. William C. Carl. The soloists are to be Rose Dirmann, soprano; Amy Ellerman, contralto; Dan Gridley, tenor; Raoul Nadeau, baritone. The chorus is the Motet Choir and Everett Tutchings will be at the organ. The work was composed for and sung at the recent Three Choir Festival in the Worcester Cathedral, England, and the composer was invited to give it again at next year's festival.

Detroit Orchestra Opens Season

Richard Crooks Is Fêted as First Soloist

DETROIT, MICH.—Jose Iturbi was guest conductor at the opening concert of the Detroit Symphony Orchestra season at Orchestra Hall on October 29. First night symphony concerts are always glad reunions at Orchestra Hall and while no doubt there was much good-natured banter among the crowd there was beneath it all a deep under-current of regret for the absence of Ossip Gabrilowitsch, still ill at his home. On November 1 Mr. Iturbi offered a piano recital. The concert was at Orchestra Hall, and the house full.

Victor Kolar led the second program of the Detroit Symphony Orchestra on November 7, with Richard Crooks, Metropolitan Opera tenor as the guest soloist. Kolar opened with Mozart's Don Giovanni overture and ended with Tschaikowsky's Capriccio Italien. A special feature was Kolar's own arrangement of Two Humoresques by Dvorak, richly melodious and colorful. The seldom heard Saint-Saëns second symphony in A minor, not heard since 1918 in Detroit when Mr. Gabrilowitsch played it at one of the popular concerts, was interpreted in elegant fashion. Richard Crooks was the high-light of the evening. His voice has a bell-like quality and sureness of pitch. He sang Gluck's O del Mio Dolce Ardor, Stradella's Per Pieta and in the second half Strauss Lieder. It is always a pleasure to listen to Mr. Crooks, there is so much genuine artistry in him and he has a happy way of imparting it.

R. C. B.

Prize Works Premiered at Clarke Conservatory Concert

PHILADELPHIA.—The concert marking the awards in the composition contest sponsored by the Clarke Conservatory took place in New Presser Hall, November 7. Six works by four composers were selected for performance from the seventy-five manuscripts entered. The rules of the competition specified that the entries must be by Americans, under thirty years of ago. The first prize went to John B. Carroll for his sonata for piano and violin; second prize to Ruth Oehler for her suite for piano; and third prize to Eunice Lea Kettering's scherzo and rhapsody for two pianos. All these compositions were performed, along with songs (Things, On Death, and Betrayed) by Miss Oehler, the same composer's trio in E minor, and Marie Kennedy's Psalms of Love (group of four). The program was interpreted by Edna Haddock and Margaret Willis, sopranos; Dayton M. Henry, violin; Josef Druian, cello; and Ruth Buroughs, Marion Dougherty, Ruth Oehler and Robert Elmore, pianos; and Stuart Ross, accompanist. Most of these are members of the faculty of the Clarke Conservatory.

The scores, expertly performed, were eloquent of rich talent, effectively expressed on the part of the young composers. Only Miss Oehler wrote in a consistently ultra-modern style. The music of the others, while observing a healthy regard for tradition, made a few tonal excursions beyond the confines of accepted rules. Commendable individuality characterized all the works. The judges were George Boyle, Russell King Miller, Nicholas Douty, and Isadore Freed.

Announcement was also made that the Dr. H. Alexander Matthew award for sacred music compositions will be presented to William S. Nagle for an anthem, To Whom Then Will Ye Liken God, and to Russell Gingrich Harris for his organ composition, fugue with chorale. These will be performed at the Church of St. Luke and The Epiphany, under the direction of Dr. Matthews, at a later date this season. The judges of the sacred music were T. Tertius Noble, Russell King Miller and Ernest White.

K. R.

Ellerman Artist Soloist at Organ Recital

Harry McKnight, the possessor of an excellent tenor voice, with particularly effective high tones, assisted at the Volkel organ recital, Emmanuel Baptist Church, Brooklyn, November 4. He sang Total Eclipse (Handel) and Onaway, Awake Beloved (Coleridge-Taylor), with fervent expression and clean-cut enunciation. He studies with Amy Ellerman.

F. W. R.

SWARTHOUT

MOTION PICTURES

First film **"ROSE OF THE RANCHO"** to be released soon

Second film **"GIVE US THIS NIGHT"** now being made

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at Town Hall
Oct. 16, 1935

"Mr. Miquelle's tone is of fine texture; he commands a facile technical skill, and his musicianship is admirable."—*New York Sun.*

"Mr. Miquelle revealed himself to be an artist of very accomplished technic and played with sensitive expressiveness."—*Herald Tribune.*

"Mr. Miquelle revealed a good tone, a fluent technic and scrupulous regard for delicate phrasing. Musicianship of a high order came to full flowering in the intricately rhythmical passages of the Debussy work."—*New York World-Telegram.*

"*Emotion!* The word rests on a very particular, well-guarded shelf of the speech treasury of a concert-harassed music critic. Sometimes a whole winter passes without his having dared to fetch it out. But now he may—nay, he must—use it once again for the occasion at which he was present yesterday evening when the cellist, Georges Miquelle played, cannot be described with any other word. It was an emotion brought about by the resplendent art of a fine musician who is also a master of his instrument. He has the cello constantly in his power, but in such a way that the listener never senses any force or strain."—*New Yorker Staats-Zeitung.*

"In Georges Miquelle, a cellist of ripe musicianship and well-fortified technic made his entry in the season's musical lists."—*New York Times.*

"There was satisfaction and pleasure in hearing an artist as secure in the technical and musical aspects of his playing as Georges Miquelle. The characteristics of Mr. Miquelle's playing were its general ease and clarity, the excellence of his intonation, the fine quality of his tone in all registers; and on the other hand his poise and authority as a musician."—*B. H. Haggin—Brooklyn Daily Eagle.*

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Jacobí Cello Concerto Introduced in Cleveland Under Rodzínskí's Baton

Queena Mario and Ezio Pinza Heard in Joint Recital—La Argentina Triumphs in Appearance Sponsored by Garden Club Centre

CLEVELAND, O.—A varied fare of musical offerings made the past fortnight an interesting one, containing some fine violin recitals by local artists, an evening of song by two popular Metropolitan Opera artists, a Spanish dance festival, and the fourth pair of symphony concerts.

Dr. Artur Rodzinski presented Beethoven's eighth symphony in effective manner, creating a joyous atmosphere even prior to the main item on the program which was Mozart's overture to Don Giovanni. Victor de Gomez, principal cellist of the orchestra, introduced the new cello concerto of Frederick Jacobi who was in the audience and came to the stage to acknowledge the applause together with the soloist. The work is sound music of a high order, skilfully scored and thoroughly delightful. Manuel de Falla's suite, The Three-Cornered Hat, brought this concert to a brilliant and colorful close.

The Euclid Ave. Temple Course opened its doors with a joint recital by Ezio Pinza and Queena Mario, delighting the capacity audience with treasured operatic offerings. Both artists were in fine voice and enthusiastically fêted. They were gracious with encores and their hearers were loath to depart.

VIOLIN CONCERTO SERIES

In the manner of those artists who have embarked upon a path of presenting the literature of their instrument in a series of recitals, Herman Rosen, Cleveland violinist, has announced four evenings during the winter, when he will present twelve violin concertos. This ambitious endeavor lured a large audience to the recital hall of his studio for his first recital when he played with splendid tone, technic and sympathetic understanding the Bach A minor and the Tschaikowsky and the Bruch G minor concertos. Frieda Schumacher at the piano lent fine support to his artistic interpretations.

For the benefit of the student scholarship fund of the Music School Settlement, Felix Eyle appeared in violin recital at Severance Chamber Music Hall. His program was unhackneyed and played with a fine artistic sense. Rarely heard numbers by Stravinsky, Szymanovsky and Paganini as well as the Chausson Poème and a Handel sonata gave evidence of Mr. Eyle's musicianship. His accompanist was Boris Rosenfield.

Under the auspices of the Garden Club Centre, Public Music Hall was transformed into a gay Spanish Carnival to furnish appropriate settings for the appearance of La Argentina. Argentina, in all her colorful charm, her expressive personality, her virtuosity with the castanets, held her audience spellbound and complied graciously with countless encore demands.

FORTNIGHTLY CLUB PROGRAMS

The second afternoon concert of the Fortnightly Musical Club at Steinway Hall presented members from Akron in a diversified program. Robert Horak, young promising pupil of Herman Rosen, displayed unusual talent in his interpretation of the Spohr concerto as well as other violin numbers; Hazel McGinley, in a German and an English group of songs disclosed a beautiful contralto; Ruth Miller Akers and Gertrude Miller were heard in duet; and fine accompaniments were played for all participants by Loraine Flanick.

Another Fortnightly program offered chamber music by Charlotte De Muth Williams and daughter Betty; the Beethoven E flat concerto with Clarice Balas and Paul Wilkinson and two groups of songs by Jean Webster Erisman.

Florence Page Kimball was presented in a recital at the Cleveland Museum of Art. Accompanied by Celius Dougherty, she gave an interesting and varied list of songs, comprising a number of Italian classic and modern composers, German and French groups. She was warmly received and applauded by a capacity audience.

Severin Eisenberger was heard in the second of his piano recitals, on this occasion devoting himself to Mozart and Beethoven. His Mozartian gems were perhaps surpassed by his Beethoven encore at the close which was the entire Moonlight Sonate. As usual, his audience was more than enthusiastic.

The manuscript section of the Fortnightly Musical Club met at the studio of Ben Burtt, who has recently returned from Russia and his tour as accompanist for the Orpheus Male Choir. Six Cleveland composers were represented with vocal and instrumental works.

R. H. W.

Flagstad to Open Schola Cantorum Musicales

Kirsten Flagstad will make her first concert appearance in New York this season on December 3, in the Great Hall of the New York Junior League, when she will open the seventeenth annual series of the Schola Cantorum afternoon musicales. The remaining five events, all in New York, are as follows: The Moscow Cathedral Choir on December 19, at the Colony Club; Trudi Schoop's Comic Ballet on January 2, at a theatre to be announced; Roman Totenberg, violinist, January 14, at Mr. William Matheus Sullivan's; Andres Segovia, guitarist, January 23, at Mrs. John Jacob Astor's; and the Manhattan String Quartet, on February 6, at Mrs. George F. Baker's.

Metropolitan Opera to Give Four Brooklyn Performances

Four performances at the Brooklyn Academy of Music will be given by the Metropolitan Opera Association on January 21, February 11 and 26 and March 17. Adrian Van Sinderen, president of the academy, and Edward Johnson, general manager of the Metropolitan forces, have completed arrangements for these appearances, and announce that subscribers to the Metropolitan's previous Brooklyn seasons will have preference in the choice of seats. It is possible that Brooklyn may share in the Metropolitan's supplementary season next spring.

Hollywood Symphonic Ballet on Countrywide Tour

The Hollywood Symphonic Ballet, which has appeared extensively at the Hollywood Bowl, is on a countrywide tour. The route, which was the result of requests from musical societies and artistic groups, started on November 16 at the Philharmonic Auditorium in Los Angeles and includes first the cities along the Pacific Coast, then Mexico and the Middle West. From then on the bookings will be Chicago and the large cities of the East, including Cleveland, Detroit, Pittsburgh, Washington, Philadelphia, Buffalo, Rochester, Boston, Providence and New York.

These ballets are presented by Fanchon and Marco. The *mise-en-scene* and choreography are by Marcel Silver and Aida Broadbent and the repertoire on tour includes eight different ballets. Ferde Grofè has composed the music for the ballet entitled Hollywood. Others are Prometheus, the Poem of Fire, to music of the fourth and fifth symphonies of Scriabin; Happiness, The Fairy Queen, to music by Tschaikowsky; Valse Triste, music by Sibelius; Eternity, a symbolic interpretation of the music of Saturn from Gustav Holst's The Planets; The Flight of the Bumble Bee to the music of Rimsky-Korsakoff; Danse, a divertissement to music by Claude Debussy, and Les Dentrellieres (The Lace Makers), a pantomimic ballet to music from Josef Suk's Fairy Tales. The tour is being arranged under the direction of Mark A. Luescher at Fanchon and Marco's New York headquarters.

Viola Mitchell Visits West

Viola Mitchell, young American violinist who is playing her first full season of independent recitals on her native concert stage, is now in the West, fulfilling engagements in the Civic Concert Series. On November 20 she gave a recital in Wichita Falls, Tex.; and on November 25 she will play at Rochester, Minn. In both recitals she features the D minor Brahms sonata and the E minor Mendelssohn concerto, with shorter numbers by Kreisler, Debussy, Ravel and her own teacher and sponsor, Ysaye.

Twin Cities' Schedule Replete with Symphonic, Recital and Opera Events

Ormandy Leads Minneapolis Orchestra in Concert Presenting Nino Martini as Soloist—San Carlo Singers in Week's Series—St. Paul Civic Opera Company Heard—Ria Ginster Sings for Schubert Club

MINNEAPOLIS.—The initial concert of the St. Paul Schubert Club on October 30 introduced a new Lieder singer, Ria Ginster, soprano. The program comprised songs of Mozart, Schubert, Brahms, Wolf and Strauss. An excellent balance was maintained between familiar and less known songs, and also between lyric and dramatic. The singer's voice and ability more successfully interpreted songs of lyric nature. She possesses a soft voice of exceeding loveliness. A fine interpretative mind built some of the Wolf and Strauss songs into beautiful gems. Several encores were added. Fritz Kitzinger played excellent accompaniments. The concert was given in the auditorium of the People's Church.

St. Paul Civic Opera Applauded

The St. Paul Civic Opera Association is not only maintaining its high standard of achievement but also its popularity. Four performances, November 4, 6, 7, 9, were necessary to accommodate the patrons for Hänsel and Gretel and Cavalleria Rusticana. Antoinette Berquist and Mary Wigginton were applauded as the two leads in the first opera, with Ella Ostrom as the witch. The cast was completed with Madame Arcoe Gerpoul, Joseph Johnson, Helen Day and Edna Timm.

The second opera brought forward Edmund Cronon as Turiddo, Gertrude Nederman as Santuzza, Edwin Johnson as Alfio, Hildegard Dunlop as Lola and Adair McRae Roberts as Lucia. Mrs. Beatrice Thurston again directed the staging, Marie Rothfus the ballet, and Thule Fredericksen ably conducted all performances.

Nino Martini Heard with Orchestra

The second concert of the Minneapolis Symphony Orchestra on November 8 had Nino Martini, operatic tenor, as soloist. Mr. Martini's operatic numbers on the program were supplemented by encores from his latest venture in pictures; these were given with piano accompaniment. Mr. Martini pleased with his opera airs; he made more of O Paradiso from L'Africaine by Meyerbeer than the Italian air by Donizetti or the Mio tesoro by Mozart. The audience considered him a prime favorite.

Eugene Ormandy presented Chausson's symphony in B flat major, Entr'acte from Khovanstchina by Moussorgsky, d'Indy's Istar Variations and Roumanian Rhapsody by Enesco. This latter work Ormandy infuses with throbbing energy. The Chausson work may have been too sharply delineated, but was most carefully, most richly unfolded. This conductor is never neutral, never hesitant; the positive quality of his interpretations always hold the interest of an audience. He was at his positive best in this program.

San Carlo Opera in Week's Series

The San Carlo Opera Company opened a week's engagement at the Lyceum Theatre in Minneapolis, November 11, with a performance of Wagner's Lohengrin with Goeta Ljungberg as Elsa. The resources of this company will not permit a performance of this opera upon the scale planned by Wagner, but be it said that it was faithfully performed. Ljungberg was superb as Elsa. Dimitri Onofrei as Lohengrin, Dreda Aves as Ortrud, and Mario Valle as Frederick were excellent. Peroni led his limited forces wisely and deftly. The house was sold out.

Tuesday evening Bianca Saroya as Aida, Aroldo Lindi as Rhadames, Dreda Aves as Amneris, Mostyn Thomas as Amonasro, and Harold Kravitt as Ramfis gave a refurbished, rejuvenated performance of Aida, quite the finest the company has given here. New scenery, new costumes, and a new ballet gave the old work a new polish. The entire company was more at home, more enthusiastic than in the German opera. Peroni brought out every pleasing detail. The operas scheduled for the remainder of the week were: Madame Butterfly, Cavalleria Rusticana, Pagliacci, Traviata, Trovatore, Faust and Tannhäuser. E. G. R.

Novaes to Play Villa-Lobos Suite Inspired by Her Children

Guiomar Novaes' two children, twelve-year-old Anna Maria and Luiz Octavio, six, were the original inspiration for the suite, The Baby's Family by Hectór Villa-Lobos which the Brazilian pianist will introduce here at her first New York recital in two seasons at Town Hall, December 7. The composer, says Mme. Novaes, is himself childless but loves children dearly and has written many works for them. In addition to composing and conducting, Villa-Lobos is now the head of music in the schools of Rio de Janeiro and this season organized a chorus of 20,000 school children who gave performances in the open air where they accompanied their songs with appropriate rhythmic movements.

Two other new works will be featured on Mme. Novaes' program: Choro, No. 5, a street serenade by a young compatriot of the pianist, Oumargo Guarnieri; and a sonata in D by Ernesto Halffter, Spanish composer. She will also play the Bach Fantasie and Fugue, two sonatas of Scarlatti, the Sonata, op. 111, of Beethoven, and a Chopin group.

The pianist remains in this country until the beginning of February. Next spring, under the auspices of the Brazilian Government and with the personal aid of the Minister of Foreign Affairs, Macedo Soares, she will make a grand tour of Brazil, playing in cities which have never before had a chance to hear music and helping to organize community concert courses throughout the entire country. Five important cities are already enlisted under the Culturas Artisticas which Mme. Novaes and the government are sponsoring—Rio de Janeiro, Sao Paulo, Porto Allegre, Pernambuco and Bahia—and the pianist hopes that by next year some thirty cities of Brazil will have community courses.

Mme. Novaes' educational and cultural services for her country are acknowledged. Plaques in her honor adorn leading theatres of the big cities. The one at the Municipal at Rio carries this statement engraved on the bronze: "In this theatre Guiomar Novaes played."

Hall and Gruen Recital for Barnard College Club

The Barnard College Club will present Frances Hall and Rudolph Gruen in a program of music for two pianos at The Barbizon, New York, on December 1. The list of numbers includes both compositions for two pianos and arrangements for that combination, among the scheduled music being the Bach choral Jesu, Joy of Man's Desiring, a Scarlatti sonata, Debussy's Afternoon of a Faun, the Coronation Scene from Boris Godounoff, Chopin pieces, and items by Gruen, Mendelssohn-Gruen and Moszkowski-Gruen.

Musical Vesper Series for Princeton Chapel

Afternoon vespers will be held in Princeton University Chapel every Sunday until next Easter, except during the Christmas vacation. A musical program will be sung by the Westminster Choir School. November 17, a service of chorales is announced; 24, service of Negro spirituals; December 1, service of English and Roman schools; 8, service of advent music.

ATTRACTIONS

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The Symphonies of Brahms and Tschaikowsky in Score
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SPECIMEN PAGE

READ THIS EXPLANATION OF THE ARROW-SIGNAL SYSTEM

The specimen page, naturally greatly reduced in size, printed on the left is the first page of the slow movement in Symphony No. 1 by Brahms. You will note that the word *Exposition* is placed at the top of the score over the flute staff; all form divisions such as *Introduction, Exposition, Development, Recapitulation, Coda, etc.*, are printed in their proper places all through the entire movement. You will also note that the words "Principal Theme—Part I" are printed at the bottom of the score underneath the 'cello and double-bass staff, and that a wavy black line indicates the length of this theme: all themes are indicated in this way as they appear and recur. Now observe the two black arrows over the 1st violin and bassoon staves, indicating that the principal melodic line lies in these instruments for four measures; the third arrow indicates that the 1st violins continue the melodic line; the fourth arrow, placed on the violoncello staff, indicates the appearance of a special musical figure in the basses of the string section. This brief explanation, read in connection with the specimen page, will make it clear that anyone can follow the entire score merely by observing the arrow in its flight from staff to staff.

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Success of Los Angeles Opera Festival Results in Plan for Additional Series

Eight Lyric Dramas and Increased Roster of Singers Scheduled for Season—Philharmonic Orchestra Under Direction of Monteux in Opening Span

LOS ANGELES.—After years of never giving more than a lukewarm reception to the efforts of at least a score of organizations toward the creation of a self-sustaining grand opera institution, this city, it now seems, is finally becoming grand opera conscious. Last month a two weeks' series of operas was presented at the Philharmonic auditorium by the newly formed Los Angeles Grand Opera festival Company. This series experienced a remarkable success, drawing for each performance large and highly enthusiastic audiences and, on the final night, a throng that left nothing but standing room.

Credit for this almost sudden reversal of musical love on the part of the local citizenry cannot be given to them alone, for the performances given were, with the exception of course of the Metropolitan Opera Company presentations here, easily on a par if not far superior to anything offered in Southern California before. The achievements noted in this series were of such a winning artistic standard, in addition to being a financial success—something unusual indeed for grand opera in these days—that it was announced by the general director of the festival, Boris Charsky, that a new series of grand operas is to be presented at the Philharmonic auditorium beginning on November 29. The new series is to be entitled the De Luxe Los Angeles Grand Opera festival.

OPERAS AND ARTISTS

The operas scheduled are: Aida on the opening evening, November 29; Hänsel and Gretel for a Saturday afternoon matinee on November 30; a double bill of Cavalleria Rusticana and Pagliacci on November 30; La Boheme, December 2; Lucia di Lammermoor, December 3; Madam Butterfly, December 4; and the final performance on December 5, the Barber of Seville. The casts of the productions will contain many of the singers heard in the first series. There are to be several new names added to the list, however, with the importation of several eminent artists from the East and the addition of some local singers in important roles. As was the case with the first series, the general musical director is to be Aldo Franchetti, who was largely responsible for the merit of the initial two weeks. Among the artists to appear are Diana Galen, Tandy McKenzie, Armandita Chirot, Eleanor Woodford and Rodolfo Hoyos. Miss Galen, heard here last year with the San Carlo Opera Company, did not appear in the first group, nor did Miss Woodford.

SYMPHONIC PLANS

On November 14.—too late for a review in this issue of Musical Courier—the Philharmonic Orchestra opened its 1935-36 season under the baton of the eminent French conductor, Pierre Monteux. The season is to have as conductors, Monteux and Arnold Schönberg in addition to Dr. Otto Klemperer, the regular leader and general musical director. Several works new to Los Angeles and many outstanding solo artists are to be featured.

R. M.

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RAMBLING AROUND

Bertha Vaughn, vocal teacher of Los Angeles and Hollywood, is responsible for the excellent singing of Florence Rubens with the Los Angeles Grand Opera in the recent opera festival. Miss Rubens has been reengaged to sing Cavalleria Rusticana the week of November 29 in this supplementary season. Mme. Vaughn is also the teacher of Terry Koechig, who appeared at the Hollywood Bowl concerts last summer and was also awarded the first prize for contralto in opera and oratorio in the young artists' section of the Festival of Allied Arts at the competition last spring. Miss Rubens won the soprano first prize.

* * *

Raymond McFeeters, pianist, organist, accompanist, and composer of Pasadena, gave a series of five recital programs at radio station KFI during the months of September and October. He will accompany Leslie Brigham, bass, on a recital tour in California starting next January. Mr. McFeeters gave a Debussy recital on October 25 at the Pasadena Shakespeare Club House and for the past twelve seasons has been accompanist for the Cauldron Singers (Roy V. Rhodes, director). He is organist of the Westminster Presbyterian Church of Pasadena.

* * *

Roger Edens, accompanist and composer, is under contract to the music department of Metro-Goldwyn-Mayer studios, where he has been located for the past year. Mr. Edens is the composer of many songs.

* * *

Mills College at Mills College, Cal., gave a second autumn concert for children on November 17. Featured on this program was Robin Parker, child violinist of thirteen from Oakland, Cal. Rachel Uglow, soprano of Dallas, Oregon, assisted.

* * *

James Goddard, formerly of the Chicago Opera Company, is now in Hollywood looking over the Pacific Coast with the possibility of locating here permanently. Mrs. Goddard is also well known in Chicago musical circles as an accompanist.

* * *

Albert Lindquist, tenor, formerly of Chicago, is now located in Pasadena, Cal., and is fulfilling concert and operatic engagements in all parts of the state. He recently finished singing at the Paramount studios in Rose of the Rancho and now he is in Give Us This Night, which is being screened by the same studio with Jan Kiepura and Gladys Swarthout as co-stars.

* * *

Ernest Douglass came to Southern California as an organist thirty years ago and for the past thirteen years has been the organist and choirmaster of St. Matthias Episcopal Church in Los Angeles. Mr. Douglass is teaching organ privately and is on the faculty of Holmby College of Westwood, as well as serving on the Examining Board of the Federal Community Commission for the relief of needy musicians.

* * *

L. E. Behymer, impresario of Los Angeles,

ABBY DE AVIRETT
is the teacher of many pianists and piano teachers in southern California, among whom are Earl Voorhies who played the Tschaikowsky B flat concerto on November 2 with the Pasadena Symphony Orchestra. Emil Danenberg appeared with the Creative Arts Club of Los Angeles, October 23 and at the Bay Shore Club of Santa Monica, October 28. Delphine Wagner was heard on the Behymer Series October 31 and at the Long Beach Junior College, November 13. (Photo by John Weiss, Los Angeles.)

was honored with a Golden Jubilee Testimonial concert November 18 at the Philharmonic Auditorium, as a public appreciation of his services to the cultural life of Southern California during the past fifty years. The program was given by many eminent artists of Los Angeles. The proceeds were used to buy Behymer's portrait painted by Arnold Mountford of England, and this was presented to Mr. Behymer.

* * *

Stanley Morner, pupil of Victor Chesnais, now under contract at Metro-Goldwyn-Mayer studios for musical pictures, has been loaned to Victor Helpern, producer at Academy Pictures. He has been assigned to the lead in Thrill of a Century, a whaling picture.

* * *

Tito Schipa is back in his house on Alpine Drive, Beverly Hills, which he loaned to Lawrence Tibbett last summer. On this same street are the homes of Gladys Swarthout and Nelson Eddy, with Grace Moore's house not far away and Jeanette MacDonald's within a stone's throw.

* * *

Marta Eggerth, German film star, now of Universal studios, will sing a version of Franz Liszt's second Hungarian rhapsody in her first picture to be filmed in this country, The Song of Joy. The lyrics were written by the Baron Garbor de Besseney, first in Hungarian and then translated into English. Blue Danube and six other numbers including excerpts from Faust and a popular American song by Preston Sturges will also be sung by Miss Eggerth in The Song of Joy.

* * *

The Los Angeles Philharmonic Orchestra, under the management of Mrs. Leiland Atherton Irish, will play sixty concerts this season in Southern California. This is the greatest number in the orchestra's history. The concerts are distributed as follows: Santa Barbara, three; San Diego, three; Pasadena, two; Claremont, two; and one each for Palm Springs, Fresno and Visalia. Forty-seven will be given in Los Angeles.

* * *

Irene Dunne is slated to be starred in Show Boat with Charles Winninger, who created the role of Captain Andy on stage and radio. Miss Dunne appeared in the stage version and has long hoped to play in the screen production. Oscar Hammerstein II is writing the screen play and collaborating with Jerome Kern on new songs for the picture. Paul Robeson, Negro baritone, will also appear in this picture.

* * *

Pierre Monteux, conductor of the Los Angeles Philharmonic Orchestra until January, arrived in Hollywood on November 11 from Paris. His opening concerts were on November 14 and 15, at which he conducted the Bach Suite in D major, No. 3; Schumann's overture to Manfred and the Debussy three nocturnes. All numbers were heard for the first time in Los Angeles with the exception of the first and second of the nocturnes. A Chinese Rhapsody by Max Donner, a member of the first violin section of the Philharmonic Orchestra, will be played for the first time anywhere at a Saturday night concert this month. Starting in January, Mr. Monteux moves to San Francisco where he takes over the conductorship of his own ensemble, the San Francisco Symphony Orchestra, from January to April inclusive. No novelties or new compositions are planned for San Francisco on account of the reorganization of this orchestra.

* * *

Norman Winter, formerly of New York City, is now teaching in Hollywood. Probably his outstanding pupil is Harry Stockwell (under contract to Metro-Goldwyn-Mayer studios), who is singing the lead in Here Comes the Band. Mr. Stockwell recently was soloist on a Paul Whiteman radio program in New York.

* * *

Lyon & Healy of Chicago have opened a branch store on Wilshire Boulevard, Los Angeles, for the sale of old violins and other stringed instruments, as well as harps and music supplies. A sheet music department has been added to take care of the wants of teachers and professionals in the Wilshire district as well as Hollywood.

* * *

Jan Kiepura, tenor with the Give Us This Night company, is on location at Three Arch Bay, shooting scenes for this musical picture in which Gladys Swarthout and he are being co-starred.

* * *

Gladys Swarthout has been given leave by Edward Johnson, director of the Metropolitan Opera, to remain in Hollywood long enough to complete her part in Give Us This Night. She is now scheduled to reach New York on December 20, shortly after the Metropolitan season begins.

* * *

Edouard Nies-Berger has been the organist of the Wilshire Boulevard Temple for the last six years. Each Friday night he gives an organ recital before the evening service. He also teaches organ privately and is the head of the organ department of the Pacific Institute of Music and Fine Art.

* * *

Marion Talley, now under contract to Metro-Goldwyn-Mayer studios, and Cecil DeMille, producer, were guests of honor at the annual gift night dinner in Saint Paul's Cathedral, Los Angeles, on November 13. Singing at the dinner, Miss Talley made her first appearance in many months. Troy Sanders was her accompanist.

* * *

The Cecilian Singers of Los Angeles gave a musicale at the Woman's Athletic Club on November 23 in honor of M. and Mme. Pierre Monteux and their daughter, Mlle. Nanci.

* * *

Marcus Gordon, young California pianist, gave a second recital at Mills College on November 13.

C. D. K.

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Director with Musical Leanings Heads American Academy in Rome

Two Young American Composers Doing Important Work at the Institution

ROME.—Chester Holmes Aldrich, new director of the American Academy, so grandly situated on the Janiculum, is probably the first of its ten directors to have a special flair for the musical side of its development.

Mr. Aldrich, who is an architect of the New York firm Delano-Aldrich, treasures his accomplishments as an able pianist and clever watercolorist as valuable assets in his present position. Furthermore, he is a brother of Richard Aldrich, dean of New York music critics. A New York publication, commenting on the appointment, wrote among other things, "The new director of the academy is as well able to look after the various fields of its artistic activity as anyone they could have found since the Renaissance."

Villa Aurelia, one of the most beautiful in this country of superb villas, is the official residence of the director of the American Academy. It was a gift several years ago made by a wealthy American woman, and an interesting coincidence is that Mr. Aldrich is now returning to make his home in this villa where he lived as one of the American Red Cross commissioners to Italy, during the latter part of the Great War. Commanding unsurpassed views of Rome, the surrounding mountains and *compagna*, it has proved an ideal setting for the social and musical life which obtains during the active academy seasons, and many delightful concerts have been given here both by musical Fellows and guest musicians of note. Prof. Felix Lamond, director of the musical department of the academy, for the past two years has made his home on the French Riviera, with monthly visits to Rome.

BARBER AND GIANNINI

One of the most promising of the new Rome Prize musical Fellows is Samuel Barber, whose composition inspired by Shelley's Prometheus was produced by the New York Philharmonic last season. Barber's sonata for cello and piano is also known to audiences on both sides of the Atlantic; Felix Salmond, cellist, has often featured it in his recitals. Mr. Barber incidentally is a nephew of Louise Homer, former contralto of the Metropolitan, and comes from Philadelphia, native city of another Rome Prize Musical Fellow, Vittorio Giannini, whose time at the academy has been extended for another year because of the important work he is accomplishing.

STELLA SAXTON.

Metropolitan Opera Guild to Hold Reception

The first event on the Metropolitan Opera Guild's calendar of activities for music lovers will be a reception in the Metropolitan Opera House on December 8. Artists and officials of the Metropolitan and members of the Guild will be guests. Edward Johnson, general director of the Metropolitan, is to preside introducing from the stage the artists who are appearing in opera this season. The stage then is to be cleared for a program of musical entertainment. Following the music, the backstage dignitaries of opera are to be introduced. Guild members then are invited to move up on the stage to inspect the backstage equipment of the opera ranging from the machine that creates the illusion of a fire scene to the dressing room which Caruso occupied. A buffet supper will be served by Sherry. This is the first time the Metropolitan Opera has thus welcomed members of its audience backstage. Mrs. August Belmont is chairman of the Metropolitan Opera Guild.

James Levey Discusses Requirements of String Quartet Playing

James Levey, new first violinist and leader of the Hart House Quartet, and late of the London String Quartet, recently granted an interview to Augustus Bridle of the Toronto Daily Star. The article quotes Mr. Levey as speaking of the achievements of the London String Quartet, which, he said, was for years one of the only two world-touring quartets, the other being the Flonzaley. He added that at present there were some twenty good quartets in the world, and the obvious deduction is that chamber music is enormously more popular than it was when the London group played their first concert twenty years ago.

"No audience must listen so intensely as a string quartet audience. No form of music art is so near perfection."

Mr. Levey said that while he has played before big crowds, he believes that chamber music is usually at its best in a hall under 1,000 capacity, although this depends more on acoustics than on size of architecture.

Asked for his opinion of modern music for the string quartet, he replied, "Some of it gives me what used to be called the pip. Some of it is right in the stream of continuing consciousness. Only beauty, great form, basic rhythm, untricky harmonics and pure melody can stand the test of time in competition with other forms of art." He cited Debussy and Ravel, once considered tonal rebels, but now established in conservative repertoires.

Beethoven, Mr. Levey considers first among the great standard writers in chamber music. The quartets of this composer are, in Mr. Levey's opinion, superior to the symphonies, on the whole. Comparing Brahms to Beethoven, he said that there are some things in Brahms' four quartets that Beethoven never could have written, and many things of prodigious power and beauty in any one of ten of Beethoven's, absolutely beyond Brahms. Mozart, Mr. Levey puts in a class by himself, and in that class equalled by none.

The interviewer asked Mr. Levey what he thought of modern tone and rhythm perception, compared to that of some years ago. "I am often amazed at the sensitive accuracy of modern ears," answered Mr. Levey.

The next question was, "Do you think music should be curriculized?"

"I certainly do, and as one of the major subjects, not merely optional with ancient history. Music is a brain subject as well as culture. Thank heaven, it has a status now that it never had in my youth."

Marion Kerby to Give Town Hall Recital

Marion Kerby will give her first independent vocal recital in New York in Town Hall on November 25. Her program consists chiefly of those Negro melodies which Miss Kerby has termed "exaltations" and also includes a group of Negro nursery rhymes in song, and a group of Kentucky mountain songs. Every number on her program is new to her repertoire in New York.

Without exception, Miss Kerby's "exaltations" and mountain songs are the result of annual excursions into the most secluded part of the South. Her interest in the Negro has been paramount ever since she interpreted Negro roles in the theatre. It was shortly after she finished playing the dope-fiend Nana in Seventh Heaven, one of her few non-Negro roles, that she determined to concentrate her attention on the subject of Southern folk music with a view to its interpretation on the concert stage. One of Miss Kerby's "finds" of her last summer's expedition was a type of so-called dance-rhyme song, several examples of which she includes in her Town Hall program.

All of the musical arrangements of Miss Kerby's repertoire are the work of the young American composer, Hamilton Forrest. Her accompanist at her forthcoming New York recital is Lloyd Browning.

Ruggiero Ricci in Oberlin Concert

OBERLIN, O.—The fifteen-year-old violinist, Ruggiero Ricci, played for an enthusiastic Oberlin audience on November 12, when the Oberlin Conservatory of Music presented its second artist recital of the season in Finney Chapel.

The chapel was crowded with people eager to see and hear the boy wonder of the bow. And Ricci did not disappoint. Displaying the same magic technic and lyric tone which one has come to expect from him in the six years since his New York debut, he belied his meager fifteen years. The Mendelssohn concerto and the Bach partita in B minor (for violin alone) were musical highlights. The Paganini Moto Perpetuo brought to a fiery close an evening of musical enjoyment.

C. O.

KINDLER TRIUMPHS

AS GUEST CONDUCTOR
WITH
PHILADELPHIA ORCHESTRA
OCT. 25, 26, 29, 1935

Underwood & Underwood photo

"Hans Kindler Leads Orchestra Triumph"

By EDWIN H. SCHLOSS (Headline)

From Philadelphia Record, October 26, 1935

THE season's first guest conductor appeared at yesterday afternoon's Philadelphia Orchestra concert in the person of Hans Kindler, conductor of the National Symphony Orchestra of Washington.

It was Kindler's conductorial debut in the Academy, though he frequently has led the orchestra in Dell seasons, and his robust figure and boyishly romantic mien are by no means unfamiliar phenomena at Broad and Locust where he once served Dr. Stokowski brilliantly for five years as the most distinguished first cellist the orchestra ever had.

Thanks to his own fine gifts with the baton, the warm response of a sympathetic audience and the superb support of his former colleagues of the orchestra, Kindler's debut came off with the greatest eclat.

The Purcell, an orchestral transcription by the conductor himself, based on two arias from the famous English composer's opera, "Dido and Aeneas," was simple and effective, and was presented yesterday with great dignity and a wealth of solemn beauty.

The Mozart C Major was the symphonic keystone of yesterday's program. Now, the florid Dr. Kindler does not look like a "Mozart conductor." But he sounds more like one than any of his competitors heard in the Academy these many seasons. His performance of the Viennese master's "Jupiter" yesterday afternoon was admirable — a triumph of intelligence and good taste.

The Washington maestro's reading of the "Jupiter" was decisive but respectful, buoyant, alive, virile, gay and tender. There was no elaborate dusting off of a museum piece. The music was played as if the conductor fully realized that beneath the ruffles and brocade of the Mozartean style there is a fastidious but wholly virile musical personality. The concluding fugue was especially clean and epigrammatic—the entire performance a refreshing delight.

Sibelius' superb tone poem "En Saga," music of twilit barbaric splendor, followed the intermission in a reading which made vivid its heroically haunted moods.

Kindler is to be congratulated on his debut, congratulated on his own fine performance and for having the use of an instrument like the Philadelphia Orchestra for the occasion.

From Philadelphia Evening Ledger, October 26, 1935

MR. KINDLER'S program was well selected as to contrast and opened with an "Introduction and Grave," from Henry Purcell's opera, "Dido and Aeneas."

The great C Major "Jupiter" symphony of Mozart completed the first half of the program. Mr. Kindler's reading followed the classical tradition and his tempi were excellent, especially in that he never allowed the first movement nor the Andante to drag, as is too often the case in readings of this symphony.

The second part of the program began with the tone poem, "En Saga." Mr. Kindler gave a sympathetic interpretation — the mysterious closing measures being especially effective and superbly played.

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NEW YORK CONCERTS

NOVEMBER 11

Harvey Shapiro Monday afternoon found Harvey Shapiro, cellist, making his debut in a recital at Town Hall. Mr. Shapiro, though young in years, can boast an enviable amount of musical knowledge and experience, and well deserved to be the winner of the Walter W. Naumburg Musical Foundation recital prize.

For his program Mr. Shapiro selected Richard Strauss' sonata in F, op. 6; Sammartini's sonata in G; Emanuel Moor's Rhapsodie, op. 78; the concerto in A minor, op. 33, and the Allegro Appassionata of Saint-Saëns; and three short subjects—Prayer (Bloch), Intermezzo (Granados), and Scotch Pastorale (Gustav Saenger). In the Strauss number Mr. Shapiro received special applause for his execution of the *andante* movement. Sammartini's sonata was effective; he published the music with a deep and penetrating concentration. Among the short subjects, the Granados intermezzo was outstanding for a rare exhibition of beautiful tone and excellently timed *pizzicato*.

Mr. Shapiro approaches his work with a vigor which is never overdone, the energy put into his music being converted into a full tone well controlled at all times. The audience enthusiastically applauded the young cellist and demanded encores. The accompanist was Harry Kaufman.

Philharmonic-Symphony Chamber Orchestra The debut of this organization, comprising sixteen members of the New York Philharmonic Orchestra, in the first of a series of five historical concerts at Town Hall, proved one of the outstanding events of the early season. Hans Lange, conductor of the Philharmonic, is the leader and arranger of the admirable programs, which are given for the benefit of the scholarship fund of Bennington College. Ralph Kirkpatrick, harpsichordist, and Bruno Labate, oboist, were the soloists.

Five Centuries of Chamber Music is the collective title of the series. The first programed Music of the Sixteenth, Seventeenth and Eighteenth Centuries, and yielded a priceless garnering of melodic treasures. Three pieces from John Dowland's Lachrimae or Seven Teares figured in Seaven Passionate Pavanes (1605), brought to hearing quaint dance forms in the modal idiom of Tudor England. Handel's concerto for oboe and strings exhibited the fine gifts of Mr. Labate, who excelled in the sprightly and grave music of this master. An especially delectable item was Weingartner's arrangement of a concerto for string orchestra by Lully. Perhaps the high point of the program was Purcell's Four Fantasias in three-, four-, and five-part form, including one in the last category written on one note—a feast of musical beauty and original invention that caused even hard-boiled reviewers in the audience to applaud. A part of this group had to be repeated. The Sammartini concerto for harpsichord and strings brought forth Mr. Kirkpatrick's skilled and scholarly solo performance. He also fulfilled an important share in the symphony No. 2, for four-part string orchestra and cembalo, by Carl Philipp Emanuel Bach.

To Mr. Lange, indefatigable and always the alert and erudite musical leader, much warm praise must go for the high standard of tonal beauty and perfection of execution which was given to this exquisite music.

The audience was, throughout the evening, literally enraptured. Expressions of pleasure were not restricted to applause, but took the form of vocal approval. To many this presentation of the musical riches of earlier centuries must have constituted a revelation. When it is added that the playing was done by expert solo performers picked from the fabulous resources of the Philharmonic Orchestra, the opportunity offered by these five programs is sufficiently evident. Musicians who were not present at the first concert—and a host of notables were—should on no account miss the others.

NOVEMBER 12

David Brynley and Norman Notley The duet recital of David Brynley and Norman Notley at Town Hall on Tuesday afternoon offered something unique, both in the way it was presented and in the program itself. Nothing on the long list of songs belonged to a time later than the seventeenth century. Mr. Notley seated at the piano, with Mr. Brynley standing beside him, gave some of the intimate and informal flavor of the English Singers, to which group these two have belonged. They brought also the same spontaneity and simple elegance of style which are synoymous with them The blending of the voices in the joint numbers attained a quality of smoothness and mutual adjustment all too rare in ensemble effects. The music which they present has a purity most refreshing to twentieth century ears, accustomed to the tortuous tonal complexities of the current era.

Moreover, a nice balance was evidenced throughout the recital. Especially noteworthy was the lovely Sin le grazie nel bel volto by Handel. The Oratorio Dominica (The Lord's Prayer) with its long breath passages, received a praiseworthy interpretation. Many numbers had to be repeated, including The Molecatcher, an English folk song, given by Mr. Brynley, and Seltenes Glück, sung by Mr. Notley. One of the best was the Angler's Song, which also had to be repeated. Many added numbers all with the same regard for finished interpretation made it a vastly interesting program.

Diaz Tuesday Afternoons A large and brilliant audience attended the seasonal opening of the Diaz Tuesday Afternoons in the grand ballrom of the Waldorf Astoria. Rafaelo Diaz, who presents these programs, offered as the initial attractions for this year Lucrezia Bori, soprano; Fay Ferguson, pianist; and Ted Shawn and his Ensemble of Men Dancers. Miss Bori made three appearances, the first described as a Venetian Group of Songs (1700), the date applying to the singer's exquisite period costume. The songs were by E. De Leva, A. Guarnieri and Respighi. Returning later, she sang a list in French entitled Ecoliere XVIII Siecle; and finally Spanish items by Penella and Font, in which her dark beauty was set off by a high comb and a white dress with ruffled train. The Bori tones had their accustomed witchery, and she underlined her interpretations with gestures and dancing. He graceful stage pictures won her long sustained applause and encores were demanded. Frederick Bristol provided adept piano accompaniment.

Miss Ferguson, an artist of technical finesse and poetic temperament, furnished an instrumental interlude in piano music by Liszt, Brahms, Debussy and Chopin. The plaudits of the audience called for an extra number.

The first dance sequence of Mr. Shawn and his group was performed to the Kinetic Molpai, a composition of Jess Meeker, their pianist. There are five episodes, Unfolding and Folding, Dirge, Limbo, Surge, and Apotheosis. This was the dance entering the realm of metaphysics, as it represented Strife, Love, Death and the Things Beyond Death. Mr. Shawn and his followers are choreographically highly effective. In motion sure and swift and strong, they present some breathtaking exhibitions. They supplemented their first appearance by dances in the Spanish and Afro-Cuban idiom. Especially exciting was Los Embozados (The Cloaked Ones), a pantomime of murder plot, drawn lots and death, in which the ballet clicked the intricate rhythms with heel beats in unison. A number omitted from the printed program but announced by Mr. Diaz, was a solo dance by Barton Mumaw, a dancer of extraordinary attainments.

New York Women's Symphony Orchestra Opening its second season in the larger environs of Carnegie Hall, the New York Women's Symphony Orchestra (Antonia Brico, conductor) gave the first of several concerts before a large audience. Miss Brico, an energetic and serious figure in her familiar uniform of black, conducted a program that had as its most ambitious item Sibelius' first symphony. It is an indication of the strides made by this organization that so original and largely-conceived a work should have been read with impressive power by the conductor and performed for the most part with gripping eloquence by the ninety-odd women performers. There were some roughnesses and blemishes in quality of tone produced at times by the woodwind and brass, and the latter movements were not so well coordinated as the opening one, but the gusty blasts of Sibelius' orchestration came through with striking authenticity.

The concert opened with Gluck's overture to Iphigenia in Aulis, smoothly achieved. The second half brought a sprightly performance of Glinka's Kamarinskaya. The letter aria of Tatiana from Tschaikowsky's Eugen Onegin was sung by Grete Stueckgold, soprano, as a charming and mellifluous-voiced soloist, winning warm applause from the audience. The final number was Wagner's Flying Dutchman overture, which had a dramatic interpretation, forming a logical and appropriate climax to a program well conceived and of attractive variety. The work of the conductor and the players was given enthusiastic recognition by the listeners, and Miss Brico was repeatedly recalled to the platform at the end of both halves, motioning the orchestra to their feet to join in acknowledgment.

John Carroll On Tuesday evening at Town Hall, John Carroll, baritone, gave his annual recital. Mr. Carroll's program was made up of several groups of Italian, French, English and Irish songs.

The baritone possesses a voice that has a pleasant timbre and flexibility. At its best in songs of robust and vigorous type, it is agreeable in sentimental offerings that call for tenderness. Mr. Carroll's personality and stage presence must be classed among his assets, for he won his audience completely from the first and carried their enthusiasm with him through the last number. He evoked laughter with his presentation of the Irish songs and reached dramatic heights in Tschaikowsky's None but the Lonely Heart (one of his many encores).

Mr. Carroll's diction is good and his ease in manipulating the foreign tongues was impressive, and his Irish dialect was especially delectable. Applause was heavy and the audience showed plainly its satisfaction and enjoyment. When additions were demanded, the singer responded from his seemingly inexhaustible supply of entertaining vocal material. Rhea Silberta supplied artistic accompaniments of high musical finesse.

NOVEMBER 13

Ria Ginster For those who are interested in German Lieder, Ria Ginster in her recital at Town Hall on this Wednesday evening had much to offer. Although she is favorably known to European audiences, this was her first New York recital. The one exception to a program of Lieder was her first number. For that she chose a Mozart aria, Misera dove son. Following that were groups of Schubert, Schumann, four songs of Wolf and finally a group of Strauss.

Although the Mozart aria is one which would present to most singers many difficulties, especially at the opening of a program, it served to display her absolute poise, her clarity of tone and her breath control, which is apparently unlimited. In its broad flowing phrases she made an auspicious beginning to a somewhat taxing program.

The Schubert group, which was opened with Du bist die Ruh', was satisfying in that it had a lovely pianissimo and *mezza-voce* and a fine regard for shading. La Pastorella, Gretchen am Spinnrade and Rastlose Liebe completed the group, the last song being especially appealing. But it was in the Schumann group that the singer was at her best. Each song seemed to gather more beauty of tone, more inspirational value. It is evident that she is at her best in songs of delicate texture, as for instance, Nussbaum, which was sung with remarkable beauty of tone and color. Auftrage, tender without sentimentality, was another which served to prove her artistry.

IGOR GORIN,
baritone, recently went under the management of Haensel and Jones. He is now on the Pacific Coast under contract with Metro-Goldwyn-Mayer.

The Wolf songs, consisting of Auf einen Wanderung, Frühling übers Jahr, Anakreons Grab and Elfenlied, like the ones preceding them displayed serious interpretative study; and in Anakreons Grab she showed that in addition to her musicianly readings, she has imagination; for she used throughout the song a quality of tone not heard up to that time, and one which especially typified the content of the text.

The Strauss Lieder met with great approval, and the audience would have liked several repetitions, but Mme. Ginster repeated only one, the Wiegenlied. She was assisted by the artistic accompaniments of Fritz Kitzinger.

Carl Saliani This talented young pianist who has been studying with Alton Jones, was heard in a Steinway Hall recital on Wednesday evening. The program opened with the two chorales: Come Sweet Death (Bach-Kelberine) and Jesu, Joy of Man's Desiring (Bach-Hess) after which he played the Gigue of Graun (1703-1785). The second group comprised intermezzo, B minor of Schumann, nocturne in E minor and ballade in F major of Chopin. The program closed with the Beethoven concerto in G major with Mr. Jones at the second piano.

Mr. Saliani revealed sound technic, a good tone and much flexibility in finger work. His playing also disclosed musicianship and his interpretative gift is an added asset. A good sized audience gave the young newcomer a cordial reception.

NOVEMBER 14

Philharmonic Orchestra Bruckner's eighth symphony and Beethoven's seventh symphony furnished the program of the Thursday and Friday concerts of the Philharmonic Orchestra at Carnegie Hall, under direction of Otto Klemperer.

There is of course no necessity at this time to re-hash the old controversy about Bruckner. The well known doubts and praises are still current whenever one of his symphonies appears on a New York program. The regular Brucknerites remain faithful—so do the opposing stand-patters—and there are new admirers from season to season.

Klemperer, a devoted and eminent exponent of Bruckner, gave every ounce of his knowledge, ardor and affection to the interpretation of the seventh symphony, and his luminous reading emphasized the episodes of beauty, revealed the architecture clearly, and also glossed over some of the long arid stretches. Bruckner was a colossal musician

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in his way, and had moments of real inspiration. Klemperer is to be commended for helping to keep alive the music of the much misunderstood Austrian master.

Beethoven's pages also had intimate and illuminative treatment from the conductor.

The orchestra performed flawlessly. Altogether a concert that promised to be seriously taxing, developed into an inspiring seance delightfully presented.

NOVEMBER 15

Arthur Loesser In the second of his three concerts devoted to Three Centuries of Music for the Piano, Arthur Loesser gave a substantial representation to the Romantics. It is in this field that the pianist particularly excels. A large audience was on hand at Town Hall to hear this program, by a performer who is at present a leading figure in educational music circles in Cleveland and has long been a virtuoso of original sort.

In his readings of Mendelssohn's prelude and fugue in E minor, op. 35, No. 1, Mr. Loesser brought out effects of spaciousness and sonority, successfully suggesting the organ style. His interpretation of Beethoven's sonata in A major, op. 101, was at all moments a highly individual and personal one. In its more elevated pages, such as the introduction to the *adagio*, there were nobility and a rare loveliness of tone. Throughout, the work was vitalized with original treatment of nuance, rhythmic and formal devices, and if one was not always completely convinced by various details of this hyper-Romantic reading, it certainly was at no moment a dull one.

The high point of the concert undoubtedly was Mr. Loesser's playing of the Schumann Kreisleriana, one of the piano classics which regrettably seems to be heard less frequently than of yore. The beauty of tone, brilliance of technical grasp, and infusion of poetry and ardent lyricism which marked this performance confirmed the title of Mr. Loesser as one of the more significant pianistic figures. He clothed the exquisite music of Schumann in the vestments of nobility and sentiment, and the imagination of the audience was kindled, so that an ovation rewarded him at the close.

The final group consisted of the nocturne in C minor, mazurkas in C minor and F sharp minor of Chopin; Brahms' intermezzo, op. 116, No. 4, and capriccio, from the same opus, No. 7; and the Liszt tarantella from Venezia e Napoli—works to evoke further virtuosity on the grand scale. The audience was extremely warm in its acclamation of the pianist. Throughout the recital it paid him the highest compliment—that of obsorbed and undivided attention to his playing. The artist reaped a highly satisfying reception from his public, one which seemed to guarantee that his final recital will be eagerly attended.

NOVEMBER 16

James Friskin The annual recital of James Friskin was presented at Town Hall Saturday afternoon. A program which might have defeated a less experienced pianist began with Beethoven's sonata in C minor, op. 13; Schumann's sonata in F sharp minor, op. 11, and traversed through the twelve preludes (Book I) of Debussy and Bach's' chromatic fantasia and fugue.

Mr. Friskin's offering was demonstrative of polished technic coordinated with mature understanding of the works at hand and unfaltering assurance in ability to interpret with authority. His handling of the Beethoven sonata was notable for its richness of tonal quality. No less admirable was his playing of the Schumann sonata in which he further disclosed a profound respect and fidelity for the composer's intent. The Debussy numbers revealed another angle of Mr. Friskin's talent wherein a finesse was employed that delighted his listeners, Puck's Dance, The Girl with the Flaxen Hair, and Sails being particularly effective. The pianist's conception of the Bach fantasia and fugue was memorable for its skill and style. The large assemblage of music lovers applauded Mr. Friskin with enthusiasm and demanded encores.

La Argentina Town Hall packed to the doors, joyous enthusiasm, flowers, "Olé, Olé" cheers, encores—those are the usual phenomena when La Argentina appears in New York, and they were in evidence again at her Saturday evening recital, the first of three to be given in the metropolis this season.

The popular artist quickly demonstrated that her physical freshness, lively fancy, and remarkable technic remain unimpaired. This made for performances of rare charm, appeal, and versatility.

Whether La Argentina dances her old repertoire or offers new numbers makes no difference to her admirers. She is so admirably effective in everything, that even frequent repetition is unable to stale the abiding vitality and fascination of her art.

Hereabouts she has often given us Cordoba (Albeniz), the Ritual Fire Dance (De Falla), Goyescas (Granados), Madrid 1890 (Granados) and La Corrida (Valverde), but they aroused the old enthusiasm last Saturday, and two of them had to be repeated.

New numbers were a delightful Argentine Andalusian, and Gipsy Suites. In all of the excerpts La Argentina, portraying a peasant woman, was excruciatingly comical, and as a finale, thumbed her nose at the audience. Of course she had to do the dance a second time. Her ovational reception lasted throughout the evening.

Luis Galve furnished splendidly rhythmical and musically understanding piano support, and also displayed excellent technic and typical Spanish style in several keyboard solos, including the always welcome Triana and Sevilla, by Albeniz.

NOVEMBER 17

Philharmonic Orchestra At its Sunday Carnegie Hall matinee the Philharmonic Orchestra repeated the Beethoven symphony from the preceding several programs; and also Schumann's Rhenish Symphony, from the concerts of the November 3 week. Both works and Otto Klemperer's conducting were amply discussed here on those occasions.

Webster Aitken Ushered in by storm and gale, Webster Aitken made his New York debut at Town Hall Sunday afternoon before a large audience, undaunted by the weather's vicissitudes. The young pianist, who has studied with Artur Schnabel, justified his hearers' determination to be present at his introductory concert. Leading off with toccata in D (Bach), played with precision and purity of style, he continued with the Mozart sonata in B-flat (K. 57) set forth with fastidious musicianship. The chief offering came last—the thirty-three variations on a theme of Diabelli, op. 120, of Beethoven.

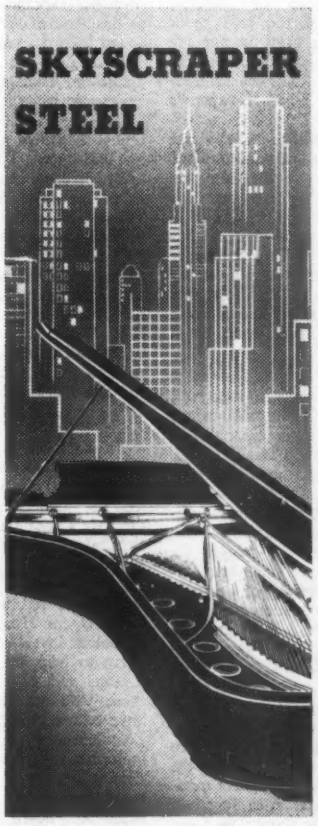
Seldom heard in New York, this lengthy and taxing work brought into view every latent phase of Mr. Aitken's talent. His teacher, Schnabel, the last to play these variations here, is remembered inevitably for the maturity and finished outline of his performance, but this younger artist suffered surprisingly little by the comparison. The technical demands, the extensive emotional gamut found him ready with highly skilled keyboard execution and a lavish store of interpretative power. Mr. Aitken is an outstanding figure in this season's ranks of new pianists.

Music Guild Concert The fifth in the series of fifteen lecture-recitals presented by the Music Guild at Town Hall brought a song recital by Florence Easton, soprano of the Metropolitan Opera. Leonard Liebling, music critic of the New York American and editor-in-chief of the Musical Courier, again acted as commentator on the program, discussing song literature and interpretation with the inclusion of many witty anecdotes and quips which kept his audience in appreciative laughter.

Mme. Easton, whose song recitals last season following her return to this country created something of a stir, again proved herself to be an artist of exceptional powers. Her opening group included airs by Secchi, Haydn, Linley and Scarlatti, daintily and expressively sung. Particularly impressive were her Lieder interpretations—Brahms' Der Tod das ist die kühle Nacht, Wir wandelten and Der Schmied, and Erich Wolff's Alle Dingen haben Sprache and Ich bin eine Harfe. Added to a uniquely clear diction, for which this artist is known, there were intense and restrained emotion, deep penetration of the meaning of the texts, and superb nobility of tone which recalled the great Liederists of the past. Der Schmied was repeated in response to applause and two encores added.

The English songs which formed the closing group were also models of glowing tone, lyric grace, and emotional directness. Elinor Remick Warren's The Heart of a Rose, Charles T. Griffes' By a Lonely Forest Pathway, John Alden Carpenter's The Sleep That Flits on Baby's Eyes and Hamilton Harty's

(*Continued on page 22*)



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Return of Rosa Raisa as Santuzza Brings Ovation—Helen Jepson and John Charles Thomas Hailed in Thais—Lehmann Sings Elsa Triumphantly—Jean Tennyson Scores as Mimi

CHICAGO.—The avalanche of musical events that befell our lot the past week makes it imperative to be brief in our reports, and without more preamble, we will state that the return of Rosa Raisa as Santuzza in the Chicago City Opera Company's performance of Cavalleria Rusticana on November 9 (matinee) brought back to our midst one of the great dramatic sopranos of the day. Raisa was fêted to the echo and was admirably seconded by Armand Tokatyan, who scored heavily as Turiddu. Following the opera, two ballets—Gold Standard by Jacques Ibert and Iberian Monotone to Maurice Ravel's Bolero—were given by Ruth Page, Bentley Stone, Blake Scott and the opera corps de ballet. Rudolph Ganz directed both ballets with his usual baton mastery.

Il Trovatore, on the evening of November 9, was given at popular prices with a popular cast headed by John Pane-Gasser as Manrico; Anna Leskaya as Leonora; Eleanor La Mance, Azucena; Virgilio Lazzari, Ferrando; and Carlo Morelli, the Count di Luna. Here as everywhere else a tenor who can soar to high altitudes wins the favor of his auditors. Thus, Pane-Gasser made a decided hit, especially in Di Quella Pira. Miss La Mance has grown in her art since last season and the opulence and beauty of her tone won her a well deserved ovation after her singing of Stride la vampa. If throughout the performance Miss La Mance gave vocal delight, her portrayal, too, deserved more than passing comment. Last year we criticized her make-up. An artist who accepts criticism and benefits by it, Miss La Mance made up this time as an old gypsy and by so doing spoiled her pulchritude but gave to the part the touch of reality that was sadly missing heretofore. Virgilio Lazzari as Ferrando and Carlo Morelli as the Count di Luna were excellent in their respective roles. Miss Leskaya was satisfactory as Leonora and Geri Dorsey made her debut as Inez. Dino Bigalli conducted.

JEPSON AND THOMAS IN THAIS

The Chicago debut of Helen Jepson of the Metropolitan, as Thais, the return of John Charles Thomas in the role of Athanael and the debut of William Martin as Nicias were of such import as to fill to capacity the huge Civic Opera House on November 11. Miss Jepson had a heavy task as the role of Thais has long been regarded here as belonging solely to Mary Garden. The newcomer studied the part with Garden and though many of her poses and gestures were Gardenesque, there were so many new ideas injected into it as to reveal originality as well as intelligence. Beautiful to look upon, Miss Jepson has a lovely voice, especially effective in the high register. Her success was great and justly so.

John Charles Thomas, you will remember, made his operatic debut at La Monnaie in Brussels, and he has all the traditions of the French school. Thus his Athanael carried the stamp of authority both vocally and histrionically. William Martin, who sang at the Paris Opéra and Opéra-Comique, has also the style acquired only at these two opera houses. The role of Nicias, to be sure, is only secondary in the Massenet opera, but gives sufficient opportunity to the tenor to display ability as a singer with knowledge of the stage. In both cases Mr. Martin won recognition for he is the possessor of a lovely, sweet and mellow voice which he uses with marked artistry. His French diction would be a credit to a born Frenchman and he was much at ease on our vast stage.

In the small role of Crobile, Marjorie Livingston, a product of the Hanna Butler studios, gave pleasure to the ear as well as to the eye. Richard Hageman was a tower of strength at the conductor's desk and the so-called saccharine music Massenet wrote to the book of Anatole France was made to sound both dramatic and poetic.

Paul Longone is doing his utmost to please the Chicago public. Members of our fraternity who are anti-Longoneists do not realize the tribulations and trials of the general manager of an opera company that has not a backer. The performances, generally speaking, have been on the same high sphere as in the days of Campanini, Polacco and Johnson when the price of opera was twice as high with no greater luminaries than some of those heard so far this season. Without Longone there would not have been a resident opera company this year, nor last, nor the year before, and as to the future, Chicago might have had to look for its operatic attractions to two excellent organizations, the Metropolitan of New York and the San Carlo Opera company.

LOHENGRIN CAPTIVATES HEARERS

To make our point we single out the performance of Lohengrin, on November 12, with Lotte Lehmann as Elsa, Mario Chamlee as Lohengrin, Eleanor La Mance, Ortrud; Chase Baromeo, King Henry; Carl Schiffeler, Telramund; and Frederic Jencks, the king's herald, with Henry Weber wielding the baton. Nowhere have we seen such scenery nor lighting effects as fine as at the Civic Opera House. True, we do not pay to look at lovely stage pictures; we go to the opera to hear fine singers, an excellent orchestra and chorus. In that respect, too, those who attended the performance must have been satisfied. In glorious voice, Miss Lehmann sang herself into the hearts of her admirers. Vocally, she is ideal and histrionically she is consistent with her own conception of the role. Mario Chamlee has often been heard in the title role, but never to such fine advantage as on this occasion. He delivered the music in telling fashion. Eleanor La Mance's Ortrud is a vast improvement over the one she presented on the same stage a season ago, and it is one of her best parts. Her voice is luscious, voluminous and always right in the centre of the key. She reached great heights in the denunciation in the second act. Chase Baromeo, a sonorous and dignified King Henry; Carl Schiffeler, a sinister and well voiced Telramund, and Frederic Jencks, a highly satisfactory Herald, completed the homogeneously fine cast.

JEAN TENNYSON AS MIMI

Jean Tennyson returned for the first performance this season of La Boheme, on November 13, and made a decided hit. Miss Tennyson won an ovation after the Mi chiamano Mimi and throughout the performance she was buoyantly fêted. Vocally at her best, she has made big strides, too, as an actress.

Armand Tokatyan has literally taken Chicago by storm. In every role so far entrusted to him he has displayed a voice of rare charm and power. After the Racconta in the first act, so insistent were the plaudits that the performance had to be stopped and Conductor Papi allowed the enthusiasm to run its course before proceeding with the presentation.

Lola Fletcher, another Chicago product and a singer from Louise St. John Westervelt's studio, made her debut in the difficult role of Musetta. Possessing a voice of unusual carrying power, she sang the Waltz Song superbly and so efficient was her acting as to proclaim her the best soubrette to appear on our boards. To Carlo Morelli (Marcello), Virgilio Lazzari (Colline), Wilfred Engelman (Schaunard), and Pompilio Malates. (Alcindore and Benoit) went the honor of carrying the merriment of the two first acts and their high comedy added to their fine singing made the performance memorable in every respect.

Desire Defrere, now of the Metropolitan and for years of Chicago, deserves praise for his handling of the forces placed at his disposal and his clever and effective *mise-en-scene* not only of the Cafe Momus but also of the third act. Since we are on that subject, Defrere's *mise-en-scene* is one of the big achievements of the present season. Gennaro Papi gave ample support at the conductor's stand.

The balance of the week brought the first performance this season of Der Rosenkavalier with a cast including such luminaries as Lotte Lehmann, Grete Stueckgold, Marion Claire, Emanuel List and William Martin, and Rigoletto with Mila Kocova, the Polish coloratura soprano, making her debut as Gilda, and John Charles Thomas as the box office attraction. Reviews of these are deferred until next week.

RAYA GARBOUSOVA IS ORCHESTRA'S FIRST SOLOIST

Raya Garbousova, cellist, was the soloist with the Chicago Symphony Orchestra at the November 12, 14 and 15 concerts. On the occasion of her debut at the Tuesday concert she chose to play the Saint-Saëns A minor concerto and in the Thursday-Friday series she played the D major concerto of Haydn. In the Saint-Saëns concerto she disclosed fine technical equipment and good musicianship. She is a cellist who does not play to the gallery, but who conscientiously brings out the message contained in the composition and deserves praise for these virtues. The public liked her and demanded an encore. This she granted and Stock and his men were ready with a Tschaikowsky number. In the Haydn concerto Miss Garbousova was delightful.

At the Tuesday concert Dohnanyi's Minutes Symphoniques was played for the first time here. It is beautifully orchestrated, full of color, harmonious and it caught the fancy of the listeners. There were also on the program Berlioz's Le Carnaval Romain Overture, Carpenter's Adventures in a Perambulator and the ballet music from Massenet's Le Cid. At the Thursday-Friday concerts Stock presented for the first time here Roy Harris' American overture, Johnny Comes Marching Home. We had the pleasure of hearing the same number over the air recently when presented by the Philharmonic Orchestra under the direction of Otto Klemperer. The novelty having been reviewed at length in the November 9 issue of the Musical Courier, nothing remains to be added except that we agree *in toto* with our colleague from the East as to its merits The backbone of the concert was the Chausson B flat major symphony, which was gloriously performed. Stock's Symphonic Waltz again received the full approval of the audience.

SEYMOUR DEKOVEN IN NEW FIELD OF ENDEAVOR

A few weeks ago we had the pleasure of meeting for the first time Seymour DeKoven, then director of the Broadcast Production Company. A few days ago the same DeKoven informed us that he proposed to introduce into talking pictures genuine classical music from an artistic standpoint. American singers only are to be used and all operas will be sung in English. Mr. DeKoven spent sometime in Hollywood and after a lecture tour of the West Coast, where he was entertained by Barbara Hutton, he met several movie conductors who advised him to produce movies for schools as well as for private homes. Mr. DeKoven tells us that he has already engaged several important luminaries in the operatic world for leading roles and that auditions for individuals and for chorus are being held daily at his studio.

ALEXANDER KIPNIS SCORES IN VIENNA

Alexander Kipnis, well remembered here, recently appeared as Gurnemanz in Parsifal at the State Opera in Vienna. His father-in-law, Heniot Levy, informs us that a three-year contract with this organization has been signed by Mr. Kipnis.

MUSICAL SOCIETY OPENS FORTIETH YEAR

With the concert of November 11, in the Crystal Ballroom of the Blackstone Hotel, the Lake View Musical Society began its fortieth season. A reception in honor of the president, Cora Willis Ware, and at which Princess Pakauli, of the Chicago City Grand Opera Company, was the guest of honor, preceded the program. Virginia Knapp, pianist; Vesta Murray Watkins, soprano; Margaret Sweeney, harpist, and Ethel Schwertzler, violinist, were the participants.

DE PAUL UNIVERSITY RECITAL

Monica Mast Boggs, voice teacher at De Paul School of Music, presented Ray Olech, bass-baritone, one of her pupils, in song recital at Orchestra Hall on November 10. Dr. Olech, who made his debut on this occasion, since childhood has been a member of some of the noted choral groups here. At the age of ten he joined the Paulist Choristers under the direction of Father Finn and was featured as a boy soprano. For the past six years Dr. Olech has been a soloist with the Cathedral Choristers under the direction of the Rev. Edwin Hoover. He resigned from that organization recently in order to have more time for concert work. Heard in his first group, consisting of Handel's Hear Me, Ye Winds and Waves, Lehmann's Thoughts Have Wings, and Sachs' Three Riders, Dr. Olech disclosed a good though somewhat unsteady voice, fine diction and good stage presence. He was superbly supported by Rose Saron, accompanist. Michael Wilkomirski, violinist, played two groups.

DOROTHY BAKER,
soprano, includes on her schedule this season weekly appearances in broadcast, concert and church engagements. Miss Baker is one of the many artists from the New York studio of Edith Gaudenzi.

WOMAN'S SYMPHONY ORCHESTRA BEGINS SEASON

The initial concert of the season of the Woman's Symphony Orchestra drew only a meager crowd to the Studebaker Theatre on November 10. The first half of the program was directed by Gladys Welge due to the fact that Ebba Sundstrom, the regular conductor, was the soloist of the day. After hearing Miss Sundstrom play the Mozart E flat violin concerto we would advise her to devote all her time to conducting her orchestra, since she is a most efficient leader. In the second part of the program Miss Sundstrom's conducting of the little known Kallinnikoff symphony No. 1 in G minor was of the highest order and under her authoritative baton the women played splendidly.

MARY GARDEN AND RUDOLPH GANZ IN DEBUSSY PROGRAM

The fifth concert in the History and Enjoyment of Music series presented by the University College of Northwestern University, at the Auditorium Theatre on November 12, brought Mary Garden and Rudolph Ganz in an all-Debussy program. The vast theatre was practically sold out. Miss Garden is a unique figure among operatic artists. She is, according to herself, not a singer but a creator and she appeared on this occasion in the dual capacity of lecturer and singer. In the first part of the program she commented on Debussy, the Man and His Music. We enjoyed the entertainment immensely, for Garden knows how to get to

(*Continued on page* 17)

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Boston Recitals and Concerts Increase in Number with Advance of Season

Roland Hayes Presents New Songs—Audray Roslyn Charms in Piano Program—Vreeland, Wysor, Althouse and Huehn Soloists with Boston Symphony Orchestra

BOSTON.—Roland Hayes's concert on November 10 here proved to be one of the finest that he has given in recent years. His choice of program was excellent, his taste impeccable, and he was in good voice. Happily there was a large audience nearly filling Symphony Hall that heard him and accorded him enthusiastic applause. His program was almost a model for one that was well chosen. It began with two arias from Handel's operas, Amadigi and Floridante. The most important single item consisted in twelve of the Dichterliebe songs of Schumann. Two songs of Tschaikowsky, one by Helen Hopekirk, one by George Henschel (Mr. Hayes's teacher at one time), a group of Negro spirituals, and two new songs by Percival Parham to poems by Langston Hughes concluded this interesting program. Incidentally Mr. Parham was also Mr. Hayes's accompanist and proved to be sympathetic in this capacity. The new songs by Percival Parham were only reasonably successful. There was an effort in their construction which was all too obvious. Langston Hughes's poetry, as the titles of the two Mr. Parham chose to set (Mother to Son and I've Known Rivers) suggest, is of an intimate and colloquial nature. The second resembles Walt Whitman, but the first is simply a straight-from-the-shoulder talk about the hardships of a mother's life. The poem does not demand the shrieking climax on the word "life," which Mr. Parham has given it. On the other hand there is a sincerity in the composition of these songs which demands admiration.

On November 12 a recital was given of a semi-private nature in Longwood Towers, but the concert was none the less musical for that. Audray Roslyn, a young pianist, was the artist on this occasion. She chose an interesting and a mature program. Four works by early composers began it. The first was a sonata by L. Giustini di Pistoja from a facsimile edition by Rosamond E. M. Harding. The other three were a *bouree* by Padre Martini, a gigue by Carl Heinrich Graun and a sonata by Baldassare Galuppi. Three intermezzi and a Rhapsody (Op. 119) by Brahms; then the Beethoven sonata, Op. 109, and, finally, shorter works by Godowsky, Prokofieff, Tansman and Griffes. Miss Roslyn's interpretations lived up to the intelligence shown in the choice of this program. Her playing is adequate technically and of an admirable clarity. Her audience was extremely enthusiastic. We understand that Miss Roslyn will give this same program in New York at Town Hall.

November 13 brought another unusual concert: a recital of sonatas for piano and cello played by Heinrich Gebhard and George Brown. The sonatas chosen were that my Ildebrando Pizzetti, the opus 69 of Beethoven and the Grieg A minor. Both performers reside in Boston and are excellent musicians. The playing was sympathetic to the music in hand. It was said that Mr. Brown's instrument was made only four years ago in Italy, which ought to prove that modern makers of fine stringed instruments do exist, for Mr. Brown's cello already has a delightful tone. The performance could have been improved if Mr. Gebhard had not been a trifle self-effacing. It is extraordinary that we do not know more of the works of Pizzetti in this country. The violin sonata, in particular, is a work rich in emotional power and contrast. The cello sonata is a far gloomier work, but one that might well grow on one if it were more often played. Grieg's music here is delightful. There was a good-sized and appreciative audience.

A disappointingly small audience gathered to hear the unusual free E.R.A. concert organized by Ernst Hoffmann with the Commonwealth Symphony Orchestra. Six minuets of Beethoven, solfloquy by Bernard Rogers, Saint-Saëns' A Night in Lisbon and a rarely heard symphony of Haydn (in C major, No. 97) were given. The performance was creditable. Mr. Roger's Soliloquy was agreeable music, but of no profound significance.

November 15 was more active than usual in a musical way since not only did the Boston Symphony Orchestra give Beethoven's ninth symphony, but also John Goss and his London Singers were heard in Jordan Hall in the evening. These singers are well known for the apparent spontaneity of their performance and the good taste of their interpretations. The program was varied and was greatly enjoyed by the audience. There were six English folk songs and five songs from Shakespeare to begin with. Mr. Goss sang some Lieder by Mozart, Schumann and Grieg, and he and Mr. Frank Hart sang a group of duets by Purcell. All sang a group of French chansons, and the concert ended with six sea chanties.

Beethoven's ninth symphony received a splendid performance by the Boston Symphony Orchestra, under Mr. Koussevitzky's leadership. New York will have had an opportunity to judge the Boston orchestra's interpretation by the time this is published, since it is scheduled for the orchestra's first concerts of the season there. The performance orchestrally here seemed almost perfect on Friday afternoon and had playing of a really magnificent kind. The Cecilia Society Chorus, trained by Arthur Fiedler, seemed entirely adequate. The soloists were Jeanette Vreeland, Elizabeth Wysor, Paul Althouse and Julius Huehn, who sang admirably. The trouble with the custom of writing about the soloists in the ninth symphony at all is that they are only incidental to the performance. One can imagine a good performance of the symphony with inadequate soloists, so that it seems a little unfair both on the singers and on the critic to have to criticize them. Did they fit into the scheme of the Symphony? That is the only question that needs answering. In the present case the reply is "yes". A. W. W.

NEWS ITEM

Carol Lenore Wolfe, soprano, will be heard in recital at Steinert Hall on December 4. She is to be assisted by Philip Kaplan, flutist, and Harold Chapman, accompanist, and sing one of Mr. Chapman's songs for which he was awarded the Allen Prize in composition in 1934. Miss Wolfe has been a winner in both state and district contests sponsored by the Mass. Federation of Music Clubs. She is also known to Boston audiences through her radio and church work. F. E. D.

Chicago Musical Events

(*Continued from page 16*)

her public. Her sallies made the crowd roar and her antics brought smiles. Her remarkable personality permeated her impromptu lecture. What she had to say was funny and illuminating. Later she sang Debussy songs with a well nigh perfect interpretation if not with great beauty of tone.

Rudolph Ganz, who introduced the Debussy piano music in America, played in his inimitable manner two groups ranging from the Two Arabesques written in 1888 to the six preludes written in 1910. Ganz's popularity here has no doubt increased as the teachers and students who form the larger part of the audiences at these concerts marvelled at the beauty of the tone he drew from the piano, his impeccable technic and clean-cut and sane interpretation of the Debussy music.

HAZEL DIESETH SCHWEPPE JOINS CHICAGO CONSERVATORY

Hazel Dieseth Schweppe, soprano, has returned to Chicago after several years of activity in other sections of the country, to join the faculty of the Chicago Conservatory of Music. She was associated for some time with the MacPhail School of Music, where she still acts in the capacity of guest instructor. As a teacher Mrs. Schweppe is represented by many singers now active in opera, musical comedy, concert and radio. Her preparation has been broad. She was a pupil of Anne Don Cochrane, of the London Royal Academy, who was a pupil of Manuel Garcia and of DuVivier. She has coached with European masters and has supplemented her study with them through her work with Sergei Klibansky, Franz Proschowsky, Oscar Siegel and Herbert Witherspoon.

CHICAGO MUSICAL COLLEGE ANNOUNCES MORE RECITALS

Following closely upon the announcement of the regular weekly series of programs by the preparatory department, comes word of an artist faculty recital series of two programs monthly to be given in the Sonotone Theatre and a monthly studio recital series by students of the collegiate department and advanced students of the junior department.

The first Saturday morning recital by faculty members was given by Gertrude Gahl, pianist, and O. Stuart Barker, baritone, November 9. The first of the studio recitals was given November 8, with students of the following teachers participating: Eudora Harbers, Graham Reed, Meda Steele, Dorothy Mendelssohn, Elizabeth Guerin and Jane Waterman.

The second program by the junior department was given November 2 by pupils of Helen Curtis, Elizabeth Guerin, Rose Schwartz, Elsie Stigler, Frances Frothingham, Myrtle Oglesbee, Lauretta McInerney-O'Brien, Gertrude Gahl and Max Fischel. The third of the series given on November 9 had Marjorie Gillam, soprano, as guest artist and was given by pupils of Meda Steele, Ray Huntington, Rose Schwartz, Dorothy Crost, Marjorie Gillam, Lauretta O'Brien, Berenice Jacobson and Merle West.

Rudolph Ganz spoke on Music as General Education, November 1, before the Friday Morning Forum Series being given this season at the Abraham Lincoln Centre.

Norma Zuzanek, student of Lillian Powers, played for the Austin Woman's Evening Club, October 28.

Meda Zarbell Steele, now beginning her fourteenth year as a member of the faculty, is director of music at Abraham Lincoln Centre.

Joseph Stepansky, student of Leon Sametini, was violin soloist at the twenty-sixth annual concert of B. M. H. Benevolent Society, November 3.

AMERICAN CONSERVATORY NOTES

William Levitt, David Moll and Paul Kahn, students of Mischa Mischakoff, have been engaged for the violin section of the Chicago Symphony Orchestra. Armond Roth, also a pupil of Mr. Mischakoff, is playing with the symphony orchestra at radio station WGN.

Esther Huxhold was heard in a group of piano solos at the October meeting of the Nineteenth Century Club of Oak Park.

John Davis, violinist, studying with Herbert Butler and Leo Heim, pupil of Allen Spencer, accompanist, appeared on the program of the November 15 luncheon of the Chicago Executives' Club at the Sherman Hotel.

Elizabeth Fossey, soprano; Lola Borchers, contralto, and David Austin, baritone, students in the voice department sang on the American Conservatory radio broadcast from station WCFL on November 10.

Betty Tyson, soprano, studying with Winifred Goodman, appeared in recital at the Y.M.C.A. Hotel on October 26.

Walter Merhoff, for many years a student of Karleton Hackett, has been engaged to sing baritone roles with the Chicago City Opera Company. Mr. Merhoff is singing in two performances of The Mikado, in Louisville, Ky., on November 22 and 23.

Phyllis Mason, pupil of Tomford Harris of the faculty, was presented recently in a recital by the Musicians Club of Evansville, Ind. Ruth Wreden, also with Mr. Harris, was heard by the Evening Auxiliary of the Irving Park Woman's Club, October 16.

The following students of the conservatory have been engaged for organ positions: Norville Hall, St. Ann's Episcopal Church; Vivian Martin, Campbell Park Presbyterian Church; Walter Parks, Second Evangelical Church; Ruth Larson, First Congregational Church, Batavia, Ill.

Helen Bartush, mezzo-soprano, for two years studying with the Charles La Berge Opera class, was awarded first place, woman's division, in the recent contest conducted by the Chicago City Opera Company. Miss Bartush will sing a number of rôles throughout the opera season and will also make several radio appearances over the NBC network.

Walter Merhoff, baritone, former pupil of Karleton Hackett, was featured as soloist with the Downers Grove Sunday Evening Club on November 3.

Rudolph Reuter, pianist, Esther Goodwin,

(*Continued on page 29*)

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NEW YORK NOVEMBER 23, 1935 No. 2874

Is it "barytone" or "baritone?" Look for the answer shortly in the Musical Courier.

—o—

Artists forget laudatory critical reviews of themselves, but never forgive those that are unfavorable.

—o—

For some young composers it might be better not to know so much, but to feel more.

—o—

It is the idea of the New York Sun that no one could feel quite so unfortunate as the tonal enthusiast who tries to get a musical radio program on Saturday afternoons during the football season.

—o—

Many of the large advertising agencies are employing musicians as advisors in the radio departments. Maybe some of the broadcast programs will now dispense with Broadway jazz jingles and moaning ballads sung by concert and opera artists.

—o—

"Maybe if Beethoven and Brahms had never lived," writes a correspondent, "someone else might have written their symphonies." The editorial staff of the Musical Courier has been trying to determine whether that is wisdom, a wisecrack, or just demned foolishness.

—o—

Holding one's thumb, it can be whispered that there now is a real upturn throughout the land in musical affairs, artistic and commercial, and the improvement grows from day to day and seems to spell permanency. Let us all hope that nothing may happen to cause another slip backward like the one that started in 1929 and gave the tonal profession the worst nightmare in its history.

—o—

Federal Music Project Plans Try-outs

One of the most encouraging developments of the Federal Music Project is the plan to utilize its musical units to provide try-out facilities for conductors, soloists and new compositions. According to a recent bulletin issued by this organization under the direction of Dr. Nikolai Sokoloff, the service will be extended to musicians all over the country "regardless of need" and will employ symphonic, concert, band, dance and chamber music ensembles, and choral groups, to present publicly "previously unheard compositions of musical worth, qualified conductors, and soloists who have shown musical talent."

The method of working out this ambitious plan is described as follows: In New York City, the Concert Division of the Federal Music Project will supply its musical ensembles for a stated period each week, during which time soloists will appear with the units, new compositions will be rehearsed, and musicians who have qualified as conductors will direct. According to Dr. Sokoloff, "successful performance in rehearsal will lead to public performance, with the possibility of having conductors and soloists appear with various units of the Federal Music Project throughout the country."

Composers in the New York City region who wish to have their works played are directed to make written application to Chalmers Clifton, Regional Director of Music (whose headquarters are at 111 Eighth Avenue, New York), for the purpose of having their compositions submitted to the local audition board for approval. If the board, appointed by Mr. Clifton, sees merit in the work, and "if a successful audition in rehearsal is held, after sufficient preparation to insure a good performance, the composition will then be given public hearing."

Soloists and conductors must also apply in writing to the Regional Director (other leading musicians have been appointed to these posts in various other parts of the country) and must enclose credentials concerning their musical education and qualifications. These will be checked and qualified musicians will be given an opportunity to appear before the audition board. "If they comply with the standards of the board, they will be given an opportunity to rehearse with the ensembles. A successful audition in rehearsal by the man or woman, whether they are on the payrolls of the project or not will entitle them to appear in a public performance," states the bulletin.

Further, an extensive plan for exchange appearances between artists in various localities has been visualized. It is planned to hold the auditions simultaneously in different parts of the country, and the data will be kept on hand at a central place. The Federal Director in Washington "will be able to notify any city concerning an outstanding musician, who will be sent there if transportation funds can be supplied by local civic groups, music clubs or other organization." Apparently, this matter of transportation is the fly in the musical ointment, as it is expressly stated that "no Federal funds are available for transportation purposes." However, "worthwhile compositions which receive successful public performance in one city will be played in other cities." The sending of a score by mail or express is undoubtedly an easier matter than the shipping of a man-size tenor, baritone or conductor, not to mention a pulchritudinous soprano or contralto. Nevertheless, it is to be hoped that some of the artists's encouraging friends or local organizations of civic and philanthropic tendencies will rally to aid the Federal Music Project in this particular. For it is not too much to say that—provided the plan operates as expected—it will inaugurate the Golden Age for which struggling artists and composers have been waiting.

—o—

Long May It Wave . . .

Considerable ructions seem to have been stirred up among our Baltimorean neighbors by the fact that some misguided histographer stated in boldfaced type that the Star-Spangled Banner was written by Francis Scott Key while a prisoner aboard the British warship Minden. Apparently this ship did not put in at our shores at the moment when the poet was supposed to be engaged in his labors of rolling eye and fine frenzy. Instead, she was sailing placidly in the waters of Java.

All these matters were amicably but firmly cleared up at the recent unveiling of a painting of Key by George Gray which took place at the birthplace of the national anthem, in Baltimore on November 12. James E. Hancock, president of the Society of 1812, in his address at the unveiling, stated unequivocally that the inspiration for the song came when the poet caught an early morning glimpse of the flag flying over the ramparts of Fort McHenry, then in a state of siege. This version seems to have been the most generally accepted one by historians, but the speaker wasted no time in putting the heretics in their place. To help matters, the picture of Key shows the historic moment, with shells bursting in air and all the other accompanying phenomena. That ought to straighten things out.

However, Mr. Hancock presumably did not dispose of that other horrid rumor—that the music of the anthem derives from a British bacchanalian song, To Anacreon in Heaven. Some years ago this impious, but, alas! completely substantial fact, caused unpleasant shivers on the part of well-meaning club women. They considered rock and rye to be anathema, as this period coincided with that of National Prohibition. At present, with considerable of the gullet-wetting material lurking on every hand, and the business of the country proceeding much as usual, most of us have grown more tolerant.

At any rate, it's a rousing good anthem, so why look into the antecedents?

—o—

A Notable Career in Music Education

The announcement that Dr. Hollis Dann is relinquishing his post as head of the department of music in the School of Education at New York University, having reached the age limit established by the university administration, calls to mind the substantial labors of this musician in the cause of school music. One is happy to learn that Dr. Dann will hold the status of professor emeritus in the institution and will participate in the coming summer session of the university, the program of which he has helped to arrange with his successor, Dr. George Ernest Hesser.

A statement issued by Dean Withers of the N. Y. U. School of Education says that Dr. Dann "will continue to retain the respect, admiration and esteem that he has had in the ten years he has been with us. The phenomenal growth and nation-wide influence of the department during the ten years of its history have been due to the untiring energy and administrative ability of Dr. Dann and the strong faculty which he has associated with him. Thousands of students have taken courses, 650 have graduated with the baccalaureate degree, and 150 with the Master of Arts degree during the ten years. These persons are now serving as teachers, supervisors and directors of music in public and private elementary and secondary schools, teachers' colleges, arts colleges, universities and state departments of education throughout the United States."

During his activity in Ithaca, N. Y., this outstanding educator succeeded eminently in the direction of the music department at Cornell University, where he also served as conductor of choral organizations and of a series of annual festivals between 1904 and 1921. He then took over the directorship of music at Pennsylvania State College, and made his summer schools for music supervisors at West Chester, Pa., a model for this type of work in the East. There followed his call to New York University, where the scope of his activities notably broadened. He made this institution a centre of study for school music teachers both in the winter and summer terms, many of his students following him to New York to continue their work. In addition, it is necessary only to allude to the manifold activities of Dr. Dann as an editor and author of standard textbooks and musical collections for school work, his conductorship in recent years of various choruses, his service as president of the Music Supervisors' National Conference in 1920 and chairman of the music council of the New York Board of Regents from 1910 to 1921.

The importance of such a work consists largely in the shaping and inspiring of new musical personalities, who in the teaching field carry on the task of forming younger talents. Such an influence as that exerted by Dr. Dann in his many years as musical educator, department head, lecturer, writer, and conductor, is a cumulative one. Like a river which flows from a single source, the stream gathers momentum, branches off into many tributaries and carries a life-giving influence into new lands and territories. The many successful teachers who owe their inspiration to the genial head of music education at Washington Square college are the best testimony to years well and productively spent.

As to his future plans, Dr. Dann says modestly: "Relieved of University classes and administrative work, I shall now be able to do many things which a heavy schedule made impossible. For several years I have been obliged to decline engagements as guest conductor, adjudicator of music competitions, conductor of choral clinics, and lecturer on music in school and college. Now there will be time for these activities and for much writing which I have long wanted to do."

The hope may be expressed that this new widening of opportunity and extension of leisure may result in many new and important phases of activity on the part of one of our most richly gifted educational figures.

VARIATIONS

By Leonard Liebling

For two weeks I have been promising to give my idea of what an operatic film should be like so as to avoid routine and to show singing stars in novel fashion. Well, this is my idea, and the picture studios are welcome to it free of royalties, authorship credit, or even tickets for the premiere:

THE STAR THAT FAILED
or
THE FLOP THAT FATHER FIXED

Scene 1.—Luxurious home interior of a multi-millionaire family named Jones. Pater is nervously footing the vast drawing room and gulping several times at a whiskey highball.

Scene 2.—Dr. Tanglebeard, celebrated obstretician, rushes in.
Dr. T. (shouts)—"It's a girl."
Pater.—"Fine! Then we may have a great operatic prima donna in the family after all." (The two men clink glasses, and drink. Pater goes to writing desk and makes out a check. Hands it Dr. T.)
Pater.—"It's for $125,000." (Flash check on screen.)
Dr. T.—Thanks. Nice weather we're having."

Scene 3.—Nurse pushing baby perambulator in Central Park. Vehicle has golden wheels, platinum body. A large sable rug covers the infant. Policeman chucks nurse under the chin. She chuckles at policeman.
Policeman.—"What's the kid's name?"
Nurse.—"Mary Jones; but the family calls her Mona La Jionini. They're going to make her a great opera-singer."
(Organ-grinder plays. Mary-Mona sets up a terrific howling. Nurse hands her a pearl and diamond studded teething ring; howling stops.)
Policeman.—"What you doing tonight?"
Nurse.—"I'm taking Mona to the Opera. Her parents believe in forming her vocal taste early."

Scene 4.—Fourteen years later. Mona's birthday party. Fashionable boys and girls as guests. De Puyster Frelinghuysen Van Stottle bows to Mona and asks her to dance.
Mona.—*"Comment?"*
De P.—"I said, 'Will you dance?' "
Mona (eagerly).—*"Si."*
Mrs. Jones.—"You mustn't, Mona. It isn't good for your voice."
De P. (stamping foot).—"When Mona marries me, I'll let her dance all she likes."
Mrs. Jones.—"Mona shall never marry; she intends to be wedded to her art."
Mona.—"I do not."
De P. (to Mrs. Jones).—"You're a mean, ugly old old woman—and my parents have more money than you folks."
Mona.—"I want to marry De Puyster."
Mrs. Jones.—"You're a disobedient child and as a punishment I shall not let you use your Rolls-Royce for two days."
De P.—"She can use my Hispano-Suiza."
(Dance strickes up; De Puyster glares and walks away. Mona weeps.)
Mrs. Jones.—"Don't cry, darling. It constricts your throat. Here comes your father with his present for you.'"
Mr. Jones.—"Ooh, see, Mona! Here's all the scores of the Italian, German, French and Russian operas. And you're to have your own box at the Metropolitan for every performance."
Mona.—"I'd rather have a new aeroplane."
Mrs. Jones.—"The high altitudes ruin your breath support."
Mona.—"The hell with that."

Scene 5.—Three years later. A *palazzo* in Milan, where Mona and her parents are domiciled. Signor Ravicelli is coaching Mona in Rigoletto.
Ravicelli.—"Ah, *carissima,* I lof you, I lof you. Marry with me."
Mona.—"No, Rav. It was nice while it lasted, but now it's over. I love De Puyster and I'm going back to America to be his wife."
Ravicelli.—"He is *asino.* Never you shall marriage with him. I keel him."
Mona.—"Don't be a sap. You can visit us in New York and keep on giving me lessons."
Ravicelli.—"In singing, too?" (This line may have to be deleted in some States with evil-minded censorship.)
Mona (sings Caro Nome.)
Ravicelli.—*"Basta.* Eet ees *terribile.* Kiss me, *bambina."*
Mona.—"When do I make my debut at La Scala?"
Ravicelli.—"Tonight. All is arrange. Your father have buy the flowers and the critics."
Mona.—"Damn! That means I'll have to give up my golf this afternoon."

Scene 6.—Star dressing room at La Scala. Mona in Gilda costume. Mr. and Mrs. Jones enter.
Mr. Jones.—"You look like a dream, darling."
Mona.—"I'd rather be in pajamas at the Lido."
Mrs. Jones.—"What nonsense. You'll be famous tomorrow. At last our dream is to be fulfilled."
Mona.—"What do you mean 'our' dream? You know that I hate opera, despise singing, and detest music altogether."
Mrs. Jones (tenderly).—"Just a prima donna's whim."
Mr. Jones.—"Here's a cablegram for you."
Mona (emptying a goblet of champagne).—"Read it to me."
Mr. Jones (reading).—"Worst wishes in the world to you. The moment you've flopped let me know when you're sailing and we can marry as soon as you arrive. Have bought Palm Beach mansion for our honeymoon."
Call-boy.—"Overture is on."
Mrs. Jones (kisses Mona).—"Good luck."
Mr. Jones.—"Show them what you can do, daughter of mine."
Mona (grimly).—"I will."

Scene 7.—Performance of Rigoletto on stage of La Scala; end of first act. The house is empty, seats are ripped and broken, the orchestral players are hidden under the stage, which is covered with broken eggs, tired vegetables and inanimate cats. Mona is seated on the prompter's box, smoking a cigarette. Ravicelli, Mr. and Mrs. Jones, and Maestro Maletempo, the conductor, rush in.
Mr. Jones.—"You certainly drove the audience wild."
Mrs. Jones.—"There never was anything like your singing."
Ravicelli.—*"Horribile!"*
Maletempo.—"Phooey!"
Mr. Jones.—"The critics returned the money."
Mrs. Jones.—"The deadheads requested the impresario to remove them from the free list for the rest of the season:"
Mona.—"Great! When do we leave for New York?"
Mr. Jones.—"I've engaged a private plane for Cherbourg. We sail in the morning."
Mona.—"And now, Mr. and Mrs. Jones, will you please tell me what the whole thing was about? Why did you force me to study singing and go through all this comic business of imitating an opera star?"
Mr. Jones (happily).—"Listen, dear girl, your mother and I used to be bored to death at all those opera movies which had the songstruck girl fighting poverty, artistic discouragement and amorous villians, only to conquer every obstacle in the end, and wind up by triumphing in a blaze of glory at the Metropolitan. We were afraid that you might see those pictures as you grew up, believe them, renounce the comforts of home and that grand and wealthy boy, De Puyster, and go in for the operatic career. Well our scheme worked out perfectly. And now, best news of all, an unbelievable film executive appears, who says he's the worm that's turned and would like to do something original. He has bought the rights to your life story, sends a check for fifteen million dollars, and wants you to buy a pretty wedding present with it." (Hands check to Mona.)
Mona (tosses check to Ravicelli).—"Here, Rav.—for the lessons. And now let's all go out and get drunk."

(Final close-up shows huge floral wedding-bell, with heads of Mona and De Puyster. Fadeout resolves itself into picture of steamship leaving Naples for Palm Beach. On the deck is Ravicelli. On the shore are his wife and their six children, waving jolly farewells.
Madame Ravicelli.—"Good-a bye. Good-a bye. When you come back?"
Ravicelli.—"Soon as lessons finish and she have no more money."

THE END.

* * *

A few midnights ago found me at the theatre where Fred Waring, with orchestra, chorus and solo performers, broadcast their regular Tuesday program under the sponsorship of the Ford Motor Company. It was a repetition of the full hour pragram given earlier in the evening and the late session had the special purpose of reaching Westward and serving the time difference there.

I had heard the Fred Waring shows frequently on the air and liked them because of their smoothness, finish, and variety. They seemed to me to be the only radio programs able to surround lighter material with complete dignity and to give timely touches of sentiment and yet avoid the maudlin.

The technic of the actual Waring presentation surprised me greatly. I had imagined when hearing his shows over the air, that he employed an enormous company and that several stage directors were necessary to manipulate them.

What I saw was an orchestra somewhat larger than the usual ensemble for light music, and its members supplied not only instrumental solos of all kinds, but also sang (separately and in chorus) and acted straight and dialect roles of comedy and pathos in a twenty-five minute series of episodes commemorating Armistice Day.

The "several directors" turned out to be comprised into one, and he was Fred Waring. He made announcements, waved the actors and musical soloists to and from a flock of microphones, took some of the roles himself, jumped back to the baton and led orchestral numbers (as well as accompaniments and incidental snatches to illustrate dialogue) kept his eye on the second-hand of the clock, utilized even the assisting soloists (not of the orchestra) for character lines at the microphone, and never for one instant flagged in energy, watchfulness, and drive to keep up the vital and forward moving quality of the show.

Let me say, too, that Waring is an altogether competent, and tasteful leader, who gets accuracy, fine balance, and consistently lovely tone from his virtuoso players. They never rasp, strain, blast, or vulgarize sound in any way. Their conductor obviously insists upon refined and euphonious tone-production, whether in passages piano or fortissimo.

This Waring subject has gone to greater length than I intended, but while I was writing, the idea came to me that some of the instruction I received from the Ford program should be passed on to certain quarters where it is badly needed in order to mend a few erroneous conceptions.

I know veteran orchestral players who complain about not having radio jobs, and I am acquainted with seasoned symphonic conductors who voice the same grievance. It would afford me some malicious pleasure to see a Waring-Ford program suddenly turned over to the discontented players and one of the soured conductors. Both would learn an unforgettable lesson.

I don't know how long it took the Waring orchestral men to acquire their mastery—in some cases more complete than is to be found in even our best symphony organizations—but I do know, (for I asked) how long it took Waring to perfect his own technic of rehearsing, conducting and general show-co-ordination. "The whole eighteen years that I've been in public activity," was the answer to my question.

* * *

Radio City Music Hall,
Rockefeller Center, New York,
November 11, 1935.

Dear Variations:

In your Variations columns of the Oct. 5 issue, you suggest that Toch, Bartok, Rachmaninoff or Strauss orchestrate Godowsky's Passacaglia.

I don't know if you approve of the decision, but I am only letting you know as a matter of information that the master Godowsky has commissioned me to make an orchestration of his Passacaglia.

As ever,
Your faithful reader and ardent admirer,
ERNO RAPEE.

* * *

With all the Government's initialled bureaus confusing one alphabetically, it is no wonder that Variations, in speaking of Nikolai Sokoloff last week, referred to him as director of the Federal Music Project of P.W.A., when it should have been W.P.A. In the future this page will T.M.C.—Take More Care.

I went walking down Fifth Avenue the other day, and as I passed the corner of Fifty-Seventh Street I saw a small crowd around the entrance to an empty store in the Heckscher Building. Impelled by my insatiable curiosity, I edged myself through the gathering to the front row and pressed my pointed nose to the show window.

The store was crowded with furniture and curious *objets d'art* of native manufacture. And running around the store like a top, talking to this prospective customer and that shopping enthusiast, was Eleanor Roosevelt, herself, in a bright red dress. While I watched her with malicious satisfaction, I heard a lady next to me commenting to her boy friend in these words:

"I don't like her dress. She's too tall to wear such a conspicuous color. But maybe that's just why she does it. She certainly would stop all traffic, for you could see her a mile off.

"I understand she makes all that furniture herself, with a few PWA workers thrown in to pass her the tools. 'Doggling' like that is a 'Boon' to us citizens, don't you think?"

I walked on deep in thought.

* * *

Nat Shilkret and his nice wife were given a farewell party by Mr. Cotlow, who lives two skips and a broad jump from the Grand Central Terminal on Park Avenue, recently. Farewell, say you? Farewell for why? Because, my sweeties, Nat has already beat it for Hollywood to assume his duties as musical director of RKO films, and he will stay there for at least two years.

There were many boys and girls present to cheer Nat and his missus on their way, among whom I spotted Conrad Thibault and his bride, the Ralph Peers, Sol Bornstein, Clyde Plankenborn, Earle Lewis, and the Doron Antrims.

* * *

I got on a Fifth Avenue bus one day last week and seated myself behind two very talkative ladies. By their conversation, I'll let you guess who they were.

"Yo u know the Roths, don't you?"

"The Roths?"

"Yes, the Roths. The Roth Quartet."

"Oh, yes, yes. The Roths. No, I don't know them personally, but I know who they are."

"Well, they are down in Mexico on a tour. That is the quartet is. And it's being very successful. I was surprised. I had no idea that Mexico liked music. Somehow it has seemed such a primitive country to me. I've never been there, but I was talking to George Gershwin this morning and he tells me he may go, and his father, too."

"Really."

"But I was telling you about the Roths. Mrs. Roth, Feri's wife, is here in New York and my husband and I took her to a Hungarian movie she wanted to see over near Third Avenue. She's Hungarian, you know."

"Yes, yes."

"Well, what do you think? Her sister was in the cast of the picture, and she didn't even know a thing about it. She's only got a 'bit' you know. Mrs. Roth was so excited. When she—the sister I mean—appeared on the screen, Mrs. Roth yelled right out, 'Oh, look at her—look, look.' I said, 'Look at who?' She said, 'That girl.' I said, 'Who is she?' She said, 'That's my sister. Isn't it funny? I didn't know she was in the movies.' We all got very excited and she was quite good, too. Though you know, foreign films are never as good as American ones.

"No, they aren't, are they?"

"Oh, have you heard about Dagmar?"

"Dagmar? Not Dagmar Godowsky?"

"Yes, Dagmar Godowsky."

"What has she done *now*?"

"Why, she's been expected to arrive back from Europe on three separate trips of the Champlain. Each time she's cabled she was sailing, and then they'd go down to meet her, and she wouldn't be on the ship at all. Isn't that funny?"

"Why didn't she come? Where is she now?"

"The last I heard, she was in Warsaw."

"But why did she do it?"

"I don't know. I guess she doesn't—she likes to change her mind, you know. She gets excited doing it."

* * *

Passing Leonard Liebling's desk yesterday, I saw an item Arthur Hartmann had sent him for Variations. Squelching my conscience, I snitched it for my column. Leonard will probably rave when he sees it here, but he won't be able to chastise me, for I shall rapidly dematerialize in his hands—and who is he to punish ectoplasm?

Here is my robbed jewel:

Overheard during the Philharmonic Orchestra concert while Schumann's Rhenish Symphony was being played—

Society Dame No. I: "I don't think Schumann symphonies make any impression."

Society Dame No. II: "Maybe so. But anything modelled on the cathedral at Cologne is bound to be good."

* * *

My lads and lassies, you should have been in the Steinway Building during the past week. Never so much noise have I heard since the Fourth of July celebration in my back-yard in the fifth year of my life. All the fuss was the efforts of the producers of The Eternal Road (which Max Reinhardt is about to show to Manhattanites) to find a proper cast of singers. There are hundreds of parts in the show from what I hear and it has a choral ensemble of many, many, many.

Every studio that could be invaded had its queue of applicants and such shrieking, yelling and screaming rent the walls of the place that the floors shuddered and the windows got extra pains.

Upstairs, downstairs and almost in Arthur Judson's chamber did the hosts of Jacks and Jills run. Extra night-watchmen had to be detailed to prevent the crowds from stealing the honorable presences of the officials. Elevator boys got more *mal de mer* than when they tote the Art of Russia high and low.

By sniffing the atmosphere, I discovered that you will see many familiar faces and legs when the spectacle opens, and sopranos, contraltos, tenors and basses of pretty fine reputation will warble and cavort for your delectation.

* * *

I had an amusing dream last night, my loves. What it means I have no idea and, if you know, I wish you would tell me. I believe in dreams, and yet most of mine never come true—only the nightmares.

Suddenly I found myself in an opera auditorium, a strange place indeed for the likes of me. It wasn't the Met. for the orchestra boxes were close to the seats. The opera seemed to be some new thing—probably a more realistic opus than Lady Macbeth by Shostakovitch. All sorts of tricks of staging had been injected to interest the audience, and the scene I saw in my dream was one in which Doris Doe, hands clasped to her bosom, was singing an aria from a box. Her head was thrown back and golden tones were pouring from her throat—although I could hear nothing, try as hard as I might to listen.

Just beside and slightly below Doris, who was standing at the box-rail, sat a chubby club-woman of sixty with marcelled white hair and hundreds of necklaces draped about her ample neck. She was gazing at Doris entranced, and right at the moment Doris reached the dramatic peak of her aria, the lady rose majestically and stuck out her hand to the artist. Doris kept right on singing, but shook the lady's hand warmly and smiled. At that moment there came a very brief interlude in the aria and Doris said to the club woman in her ringing speaking voice: "So glad you could come, my dear."

And, with no change of expression or posture, Doris started singing again.

Now that's what I call "aplomb," my children.

"Oh, Mr. Liebelied, you have such a fluttery touch."

From Our Readers

Are Critics Executioners?

New York, November 15, 1935.

To the Musical Courier:

I have just read with a great deal of interest Mr. Julian Seaman's letter in your current issue. My first impulse was to exclaim: "Thank God there is at least one music critic honest and courageous enough to unmask the music critic fraternity."

Mr. Seaman raises a very pertinent question: "What right has a music critic to come into an auditorium and ruin the career of a singer or instrumentalist?" At one time Mr. Seaman was connected with a critic who was and still is notorious for his "smart Aleck" reviews of concerts and opera. Such destructive critics ought to be driven out of the newspaper room, if not out of any musical centre.

Besides, how can a newspaper man who could not sing a tone act as critic of a singer who has devoted years and years of hard work to study of the art of singing? For the critic, to be able to perform his duties right, ought to be an all around musician himself before qualifying for the job. But instead the newspapers are apparently choosing their music critics as they would the cattle show reviewer or the circus reporter.

I am not a musician of any sort, but have watched with utter dismay the ease with which some of our critics have been going around destroying the careers of promising American artists either with their unfair reviews or by ignoring them entirely. Their attitude towards foreigners—with very few exceptions, of whom Mr Leonard Liebling is one—has been most friendly, and towards Americans most devastating. It would be well to form an association of music critics for self-criticism and for constructive work in the field of musical development of America.

Very sincerely yours,

J. A. DE BREST.

OBITUARY

Kurt Schindler

Kurt Schindler, conductor, composer, editor and arranger of music, founder of the Schola Cantorum and its conductor for seventeen years, died in New York on November 16 at the age of fifty-three. His wife, Vera Androuchevitch Schindler, died several years ago. He is survived by a brother, Ewald, who lives in Spain.

Mr. Schindler, a native of Berlin, was educated at the universities of Berlin and Munich and studied with Zieler, Gernsheim, L. C. Wolf, Ansorge, Bussler and Thuille. He came to New York in 1905 and became assistant conductor of German opera at the Metropolitan Opera. He established the Schola Cantorum (originally known as the MacDowell Chorus) in 1909, and while he directed he helped establish in America the works of Rimsky-Korsakoff, Debussy, Borodin, Bloch, Chabrier, Moussorgsky and Sibelius. In 1926, he left to assume direction of a chorus for the Roxy Theatre, then a new venture. He remained there only a short time, leaving to direct the Musical Forum, a series of concerts. Recently he had been reader, critic and editor for the music publishing house of G. Schirmer. He composed more than fifty songs, and edited A Century of Russian Song.

Frances Saville

BURLINGAME, CAL.—Frances Saville, a singer formerly renowned here and abroad, died in Burlingame Sanitarium on November 8 at the age of seventy. Mme. Saville was born in San Francisco. Her parents were Australian. She was only nine years old when she was sent to Hamburg to study painting and musical subjects. Her debut was in the soprano role of Mendelssohn's Elijah in a performance in Australia. Studies under Mme. Marchesi in Paris followed, and her first appearance in opera was in 1892 at the Royal Opera House of Brussels. The following year she became a member of the Carl Rosa Opera Company and during her affiliation sang with Tamagno and Soulacroix at Monte Carlo. She went from there to an engagement at the Opéra-Comique in Paris, and for a long time sang with the Imperial Opera in Vienna. In the season 1895-96, she first appeared with the Metroploitan Opera, and subsequently was one of the outstanding artists there. K. W.

Alan Gray

CAMBRIDGE, ENGLAND.—Alan Gray died at his home here on September 27. Musical director, composer, pedagogue, and organist, he was born at York, December 23, 1855. In 1876 he was graduated from Trinity College in the Law Tripos. He was admitted a solicitor in 1881. Two years later he became musical director at Wellington College, occupying the post for ten years. In 1889 Gray took his Mus. D. degree. From Wellington he went to Cambridge to succeed Stanford as organist of Trinity and conductor of the Cambridge University Musical Society. He resigned his conductorship in 1912, retaining his post at Trinity until 1930. On his retirement he was elected an honorary Fellow of Trinity.

As a composer Alan Gray was prolific and versatile, but he will be longest remembered by his works for organ and church choir. Among his compositions for organ are a set of four sonatas, six Idylls, and several fine examples of ground bass. He did valuable work as one of the editors of the Purcell Society, likewise in his connection with the Royal College of Organists as council member, examiner, and president, the connection extending over many years. R. P.

Albert Ulrich

CHICAGO.—Albert Ulrich, 78, a musician who was associated with the Chicago Symphony orchestra for thirty-four years, died on November 13. He was associated with Theodore Thomas' orchestra for two years before the Chicago Symphony was formed in 1891 and he played with the latter group until his retirement in 1925. Surviving are his widow, son, daughter and two grandchildren.

R. D.

Musicales

Edwin Grasse Performs Violin and Organ Solos

Edwin Grasse performed a double function on November 17, playing both violin and organ solos at the Fifth Avenue Presbyterian Church, New York. A special service under the direction of Harry Gilbert, organist, marking the 100th year since issuance of the first Bible for the blind in Braille, enlisted his services. He played the *andante* from Mendelssohn's violin concerto, and a Handel-Vogrich obbligato. As organist he included Franck's choral No. 3, and his own toccata, the latter as postlude.

F. W. R.

* * *

Verdi Club Morning Musicale

Florence Foster Jenkins, founder-president of the Verdi Club, preceded the November 13 musicale at Hotel Plaza, New York, by announcements of interest. She referred to the Celebrity Breakfast, the Verdi Birthday Celebration, the coming Blue Bird musicale of December 5.

Mary Lewis, soprano, replaced Goeta Ljungberg who was unable to appear. She was especially effective in Filles de Cadix (Delibes), with many Carmen-like gestures, poses and movements, and a closing sustained high C sharp. Remaining items included a XVII Century Hamlet air, Alleluia (Mozart), Elsa's Dream (Lohengrin), Down in the Forest (Ronald) and the Blue Danube waltz, all of which were warmly applauded. Elmer Zoller was her able accompanist. Prince Orbeliani performed with aplomb piano solos by Mozart, Schumann, Chopin, Rachmaninoff, Faure, Lecuona and Liszt; one of the best expressions of his talent was in the pianistic fireworks involved in modern composers' works.

F. W. R.

* * *

Kate Keith Field in Recital

Before a distinguished audience in the New York home of Mrs. Charles Hathaway, Kate Keith Field, a talented young soprano who is studying with William Zerffi, gave a program of unusual merit. Displaying a voice of pleasing quality, Miss Field sang songs by Bach, Wolf and Schubert, as well as a group in English, with such distinction as to call forth enthusiastic applause.

Wolf's Morgentau and Schubert's Du bist wie eine Blume were performed with especial effect. Miss Field demonstrating anew the fine feeling for style which characterizes her singing. Her excellent diction is another feature worthy of comment. Harrison Potter provided sympathetic accompaniments.

D. B.

* * *

Friends of Ancient Instruments Heard at New York University

The Friends of Ancient Instruments, founded and directed by Youry Bilstin, gave a concert in the fall chamber music series of the Washington Square Centre of Adult Education at New York University on November 16. The program was prefaced by a talk given by Mr. Bilstin on the instruments and music played. The ensemble consisted of Bilstin, viole de gambe, Smelda Georges, harp, Edward Neikrug, viole d'amour, and Jules Schulman, pardessus de viole. Among the numbers presented were a sonata à quatre by Loeillet, an *andante* and *allegro* by Barrière, eighteenth century composer (Mr. Neikrug and Miss Georges), and a trio-sonata by Corelli (Messrs. Bilstin, Neikrug and Schulman), which formed probably the highest point of a program distinguished for musical taste and faithful reproduction of the idiom of the period. Also programmed were a suite by Caix d'Hervellois (Mr. Bilstin and Miss Georges) and a sonata by Tartini. It was a pleasure to hear the rare timbres of the old instruments, smoothly blended under the adept direction of Mr. Bilstin, a musician of unusual skill and erudition. In the small concert hall of the University School of Education, the tone of the instruments was beguiling and the quality of ensemble playing of high accomplishment. The audience rewarded the players with warm approval.

R. K.

* * *

Edwin and Jewel Bethany Hughes

Edwin and Jewel Bethany Hughes gave an enjoyable two-piano recital at the Brooklyn Academy of Music on November 10. The first number was variations on a theme of Schubert by Alexis Hollaender. It was an interesting presentation and well received by the audience. Mr. and Mrs. Hughes played the work with perfection of ensemble, strong sense of rhythm and great depth of tone.

Next on the program was the sonata, op. 34 of Brahms, which is one of the finest two-piano selections in the literature. It is a monumental work, and the audience sat entranced for thirty-five minutes while the artists performed with extraordinary ability. The sonata consists of *allegro non troppo, andante* (one of the loveliest Brahms ever composed) *scherzo* and *poco sostenuto—allegro non troppo.* The last is of great musical interest, ending in an exceedingly fine coda.

From the variety of Spanish folk tunes, Mr. and Mrs. Hughes played for the third group three Andalousian Dances by Manuel Infante, consisting of Gracia, Sentimiento, and Ritmo. This unusual addition to the program charmed the audience.

Last on the program was the scintillating Don Juan Fantasie taken by Liszt from Mozart's Don Giovanni. We are in debt to Edwin and Jewel Bethany Hughes for including a number of this type which deserves to live both for the story and musically, since not many composers write fantasies on operas any more. The artists graciously responded to the insistent applause with two encores.

A. B. K.

* * *

Musicians Club Program

The first meeting of the new season of the Musicians Club of New York was held at the Plaza Hotel on November 12. Florence Easton, soprano of the Metropolitan Opera, sang two groups of Lieder and her beautiful voice and superb interpretations won the enthusiastic applause of the large gathering. Frank La Forge was at the piano and the resulting ensemble was one of memorable artistry. The second half of the program described as Trivia was ably handled by Vandy Cape from the cast of Catherine A. Bamman's Sunday Nights at Nine at the Barbizon-Plaza. Miss Cape was heard in several of her inimitable Singing Satires and gave much pleasure. The club meets next at the Plaza on December 10.

G. V.

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Rudolph Larsen Presents Artists

On November 17 at Aeolian Hall, New York, Rudolph Larsen presented in recital Alfredo Nano, violinist, assisted by Longina Weglarz, soprano, with Harry Auik at the piano. Mr. Nano showed musicianship and technical attainment in pieces by Vitale, Wieniawski, Sarasate and Paganini and the Saint-Saëns B minor concerto. The soprano, a young and personable artist, displayed a pleasing voice in the Ballatella from Pagliacci, an excerpt from Carmen and songs by Ponce and Campbell-Tipton. She and Mr. Nano joined in the Ave Maria of J. S. Bach. The audience, large, appreciative and enthusiastic, applauded rousingly for both participants, recalling them for bows and encores.

K. L.

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Carl M. Roeder Piano Pupils Appear

A program of piano music was given by artist-pupils of Carl M. Roeder at his New York studio on November 15. Otto Schlaaff and Robert Riotte, two-piano team who are fulfilling numerous concert engagements this season, played the Mozart sonata in F for two pianos, returning later to perform La Valse by Ravel. Sylvia Melnick offered a group by Beethoven, Chopin and Schumann. Ruth Kaufmann's numbers were by Brahms, Debussy and Dohnanyi. The first movement of Beethoven's sonata in D, op. 28, a Brahms intermezzo and Debussy's Gardens under the Rain had Sarah Hill for interpreter. Doris Frerichs chose Bach's English suite in A minor and Brahms and Chopin pieces; Katherine Braun was heard in an excerpt from the Chopin sonata in B minor, Griffes' The White Peacock, and etude in F sharp (Stravinsky).

It was an evening of tonal delight for the audience and of achievement for the participants. Each pianist was clearly in fine form, displaying assurance in matters technical and, from the expressive angle, taste, imagination and observance of style. Judging by the performance of his pupils Mr. Roeder's pedagogic method embraces precision without pedantry, and combines the proper reverence for tradition with encouragement of individuality. The result, as exemplified in these pianists—some of whom have already established themselves in the professional field—is a polished and vigorous musicianship.

M. L. S.

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Plotnikoff Conducts Bronx Symphony Orchestra

A large crowd attended the November 17 concert of the Bronx Civic Orchestra, conducted by Eugene Plotnikoff in the local courthouse. They performed works by Brahms, Iljinsky and Lalo, showing skill and rhythmic precision. Iljinsky's suite was daintily performed, especially the Berceuse (known also as a piano-piece in G-flat). The Norwegian Rhapsody (Lalo) employs themes utilized in piano pieces by Grieg; in this the battery of percussion instruments brought out climactic effects

Frederick Buldrini, violinist, appearing for the sixth time under Plotnikoff's conductorship, gave a fine interpretation of Mendelssohn's concerto, in which his advanced technic and artistic temperament came well to the fore. Finesse, nuance and tonal beauty marked everything he did, with a tempo which took only five and one-half minutes for performance of the finale. He was recalled several times. A particularly sympathetic accompaniment featured Plotnikoff's conducting, and throughout this master-musician held his men well in hand.

F. W. R.

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DeKyzer-Doolittle-Nathan Pupils

Aeolian Hall, New York, was filled November 15 when well-qualified pupils of Marie DeKyzer, Maude T. Doolittle and Morris Nathan presented a program of vocal, piano and violin numbers. Elinor Wilson, soprano, led in acquired artistry, including effortless breathing and emotional interpretation. Meredith Johnson has a voice of sweetness and her offering, Grieg's My Johann, pleased her hearers. Jean Cumming was successful in performing Bach, Schumann and Chopin items, her own Reverie showing talent. Chulita, a choral number by her, also displayed undoubted gift for composition. It was sung by members of the Jackson Heights Chorale (Maude T. Doolittle, conductor). Shirley Koplewitz was heard in violin works by Brahms and others, performed with assurance and effect, and the accompanists were Frieda Luther, Eugene Bossart and Jean Cumming.

F. W. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, November 23

Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Povla Frijsh, soprano, Town Hall (E)

Sunday, November 24

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Florence Page Kimball, soprano, Town Hall (A)
Music Guild Concert; Grisha Goluboff, violinist; Leonard Liebling, commentator; Town Hall (A—5:30)
Edith Lorand and Her Hungarian Orchestra, Carnegie Hall (E)
Audray Roslyn, pianist, Town Hall (E)

Monday, November 25

Marion Kerby, diseuse, Town Hall (A)
Carnegie Centenary Concert, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, November 26

Remo Bolognini, violinist, Town Hall (A)
Musical Art Quartet, Town Hall (E)

Wednesday, November 27

Eugene List, pianist, Town Hall (E)
Lotte Lehmann, soprano; Harold Bauer, pianist, Waldorf-Astoria (E)

Thursday, November 28

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, November 29

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Don Cossack Russian Male Chorus, Carnegie Hall (E)
Mila Kocova, coloratura soprano, Endowment Series, Town Hall (E)

Saturday, November 30

Ernest Hutcheson, pianist, and Felix Salmond, cellist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Giulio Ronconi, baritone, Town Hall (E)

Sunday, December 1

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Arthur Loesser, pianist, Town Hall (A)
Music Guild Concert; Manuscript works of Henry Cowell, Hans Eisler and others; Leonard Liebling, commentator; Town Hall (A—5:30)
Concert under auspices of Jewish Nat'l Fund, with Friedrich Schorr, baritone; Ruggiero Ricci, violinist; Sascha Gorodnitzki, pianist, Carnegie Hall (E)
John Kelvin, tenor, Town Hall (E)

Monday, December 2

Florence Vickland, soprano, Town Hall (A)
Anna Grossman, pianist, Town Hall (E)
Edwin Grasse, violinist, Steinway Hall (E)

Tuesday, December 3

La Traviata, presented by Max Rabinoff, Carnegie Hall (E)
Alton Jones, pianist, Town Hall (E)

Wednesday, December 4

Zlatko Balokovic, Carnegie Hall (E)

Thursday, December 5

Marina Yurlova, dance recital, Town Hall (A)
Philharmonic Symphony Orchestra, Carnegie Hall (E)

Friday, December 6

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Fritz Kreisler, violinist, Carnegie Hall (E)
Frances Jenkins, song recital, Town Hall (E)

Saturday, December 7

Joseph Szigeti, violinist, Carnegie Hall (A)
Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Workers' Music League, concert, Town Hall (E)

Sunday, December 8

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Elisabeth Rethberg, soprano, Town Hall (A)
Music Guild Concert; Klara Kwartin, soprano; Leonard Liebling, commentator; Town Hall (A—5:30)
Herman Katims, pianist, Carnegie Hall (E)
Mario Chamlee, tenor, Town Hall (E)

Monday, December 9

Harold Samuel, pianist, Town Hall (E)

Tuesday, December 10

Philadelphia Orchestra, Carnegie Hall (E)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, Conductor. Benefit: Bennington College, Town Hall (E)

Wednesday, December 11

Kirsten Flagstad, soprano, Carnegie Hall (E)
Otto Schlaaff and Robert Riotte, two piano recital, Town Hall (E)

Thursday, December 12

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, December 13

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
The Singers Club, Town Hall (E)

Saturday, December 14

Winifred Cecil, soprano, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York University Glee Club, Town Hall (E)

Sunday, December 15

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
La Argentina, Spanish dancer, Town Hall (A—2:30)
Music Guild Concert; Carlos Salzedo, harpist; Leonard Liebling, commentator; Town Hall (A—5:30)
Martha Graham, Doris Humphrey and Charles Weidman, Tamiris, dance recital under auspices of International Labor Defense; Carnegie Hall (E)
Helen Teschner Tas, violinist, Town Hall (E)

Monday, December 16

National Orchestral Association, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, December 17

New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, December 18

The Dessoff Choirs (Margarete Dessoff, conductor), Town Hall (E)
The Down Town Glee Club, Carnegie Hall (E)

Thursday, December 19

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, December 20

Mount Holyoke College Glee Club, carol concert, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New York Oratorio Society, Carnegie Hall (E)

Saturday, December 21

Kirsten Flagstad, soprano, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, December 22

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
John Goss and The London Singers, Town Hall (A)

Scriabin Circle Meetings

The large number of persons interested in the music of Scriabin know that monthly meetings in New York are held on the first Saturday of each month, Katherine Heyman presiding. Meetings in Tulsa and Stillwater, Okla., occur on the first Fridays and Saturdays of each month, respectively, and in Oklahoma City on the second Friday of each month; these are under the chairmanship of Faubion Bowers. He will preside at the January 4 meeting in New York.

Mildred Dilling on Tour

Mildred Dilling, harpist, has been touring Pennsylvania and the South in November, her engagements including a fourth recital at Penn Hall, Chambersburg, Pa., her third at Asheville School, Asheville, N. C.; also concerts at Mercersberg, St. Genevieve-in-the-Pines at Asheville, and the University of Virginia. During December she will play her third return engagement in Fitchburg and another at Middlebury, Vt.

Occidental Music Leads At Concerts in Tokyo

Standard Works and Premieres Draw Tremendous Audiences—Young Japanese Artists as Soloists—Pringsheim Conducts His New Orchestral Concerto

TOKYO, JAPAN—The musical season has opened with rich fare various enough to meet every taste. Of chief interest is the announcement of A. Strok, the impresario responsible for so many long years of bringing to the Far East some of the best available talent. He is giving us this year, Maurice Marechal, French cellist; Manuela del Rio, Spanish dancer, assisted by J. Roca, guitarist, and J. Alphonso, pianist; Feodor Chaliapin; Lili Krauss, Hungarian pianist and Simon Goldberg, Viennese violinist, in joint recitals: and the cellist Emil Feuermann. Added to the above are to be numberless concerts by native professionals as well as European artists now resident in Tokyo.

BEETHOVEN IN PIANO HEARING

An outstanding concert given recently was a Beethoven evening by the New Symphony Orchestra (Klaus Pringsheim, conductor) and Shizuyoko Miyauchi as soloist. Miss Miyauchi graduated a few years ago from the Ueno Academy here, later studying piano in Italy. For this concert she chose the C minor and E flat concertos. The large hall was overcrowded (as it always is for a concert by an instrumentalist with the New Symphony Orchestra) vast numbers being unable to gain admittance. This demonstration no doubt was responsible for the pianist's nervousness, which caused her to lack control in the first movement of the C minor concerto. After that, however, trepidation disappeared and the young player gave a performance showing musical understanding and ability to express emotions. In the E flat concerto the technical equipment was not altogether accurate. Without question, however, she is a gifted player, and still so young that her brilliant future seems assured. The orchestra gave satisfying support.

A SOPRANO RECITAL

Ayako Kikuchi, soprano, appeared in recital before a packed audience at the Nippon Seinen Hall, with a program of Italian songs and opera selections, Japanese songs, and Elsa's Dream from Lohengrin. At the piano Professor Paul Rosenstand furnished intelligent and sympathetic support. Ryusaku Hayashi, violinist, assisted. Miss Kikuchi is a graduate of Ueno, later journeying to Italy for vocal study and returning here two years ago. She was most successful in the Italian selections.

NEW ORCHESTRAL CONCERTO

The Ueno Academy of Music (National Government music school) held its annual autumn performance. The Academy concerts never fail to attract thousands with huge numbers standing in the vestibules on both floors, but listening to the program through the open doors.

Director Klaus Pringsheim led the first performance of his own Orchestra Concerto, C major, opus 32, dedicated to Dr. Norisugi, president of the Academy. Pringsheim's work is in sonata character, identical with the form of a first movement of a symphony, consisting of an exposition, followed by a development, recapitulation and coda. The entire work is based on a melody invented in the Japanese tonal system of five-toned scale without half tones. But the development of this particular composition, which makes up two-thirds of the entire work, is again divided into three parts:—a *fuga*, a movement of variations which introduces a new theme and a *scherzo* which appeared to contain no relation to the main theme.

Professor Pringsheim calls his work "Neo-classicistic" but adds that the variation movement could be linked with the romantic. For the performance the orchestra was enlarged to huge proportions, including two pianos, two organs, and every available instrument.

The work on a first hearing does not impress with its musical value. In the exposition one can easily trace the Japanese theme, but after that it is lost in complications. One has the impression that the composition is too varied, contains too many germinal ideas which do not blend, but leave one musically confused.

The second number on the program was Liszt's Dante Symphony for large orchestra and childrens' chorus, given its first performance in Japan. Here the orchestra was superb in a most realistic performance, with outstanding singing of the 300 small children, performing from memory, and every eye on the baton of the conductor. It was truly exalting, the most beautiful singing this writer has ever heard done by children, not one flaw in it all, and delivered in the original language. Needless to say the children and Pringsheim were given a tremendous ovation.

The concert ended with spirited playing of the Meistersinger Prelude.

YAMADA LEADS ORCHESTRA

The New Symphony Orchestra with Kosaku Yamada (the conductor and composer) leading, held its second concert of the season on October 23. There was a packed audience.

Mozart's G minor symphony opened the program, receiving a delicate and refined performance. Debussy's Afternoon of a Faun was delicately done, with full understanding of the languorous, dreamy music.

The balance of the concert was Ayako Ota, soprano, featuring Chausson's La Mort de l'Amour, Clair de Lune by Faure, Ravel's Hebrew melody Kaddisch, and Mandoline by Debussy. Miss Ota sang well with a lyric voice of sweet quality, somewhat lacking in volume. Franz Lachner's suite, opus 115, given its initial performance in Japan, ended the concert, with the leader and orchestra performing delightfully. Especially attractive were the melodious *andante* and the *intermezzo* with its unusual rhythm.

I. J. FISHER.

Pittsburgh Applauds Youths' Ensemble

State High School Orchestra Appears Under Student Leaders

PITTSBURGH, PA. — Under the auspices of the Pennsylvania State Band and Orchestra Association two outstanding concerts were played by 155 high school girls and boys from forty-five towns representing eight western Pennsylvania counties. The notable events were given at Washington School, Mount Lebanon, adjacent to Pittsburgh.

Both concerts were complete sellouts with standing room only available to many of the audience who came from far and wide to hear these youngsters from whose ranks many successful musicians of the future will be drawn.

Both concerts featured a different conductor for each number on the program. Twenty such leaders participated. The youngsters responded like veterans, their performance eliciting thunderous applause. Cooperation of various clubs, parent-teacher associations, civic units and townspeople provided housing, food and even entertainment for the visiting players.

The success of the gathering is a feather in the cap of Stephen Miescer, Mt. Lebanon director of school music, and founder and first president of the P. S. B. O. A.

Holding the yearly meeting before the festival's conclusion, this organization elected the following new officers for the ensuing year: Edward Stribny (McKeesport), president; Gordon Williams (Ebensburg), vice-president; and Lina B. Yeager (Verona), secretary-treasurer. A similar all-state gathering is scheduled at Ebensburg, Pa., on December 13-14, and another at the Pennsylvania State Education Association convention at Harrisburg, December 27-31.

Fritz Kreisler, with Carl Lamson at the piano, gave a violin recital to a capacity audience at Syria Mosque.

The second concert of the Pittsburgh Symphony Society led by Antonio Modarelli fell far short of artistic calibre in the orchestra's performance of Reznicek's Donna Diana Overture; Brahms' second symphony and Ravel's La Valse. The saving grace of the event was the appearance in piano solo role of Beveridge Webster who essayed the Saint-Saëns second concerto with impressive results. Tumultuous applause necessitated suspending the no-encore rule, and two supplementary pieces were added by this notable keyboard artist, who is a native of the Steel City.

The Shapiro String Quartet opened its season with a program drawn from composers of four nationalities. Henry Harris, local pianist, collaborated in Dvorak's stirring A major quintet. R. L.

Rochester Orchestra Begins Year

First Philharmonic Concert of Season Introduces Novelty by Strong—Nino Martini and Felix Salmond in Joint List

ROCHESTER, N. Y.—Under the baton of José Iturbi, the Rochester Philharmonic Orchestra was heard in the opening concert of the current season. The program consisted of the overture to Der Freischütz (Weber), symphony in D minor (Franck), chorale on a theme of Hassler (Templeton Strong), Spanish Caprice (Rimsky-Korsakoff), and dances from The Three Cornered Hat (de Falla).

The Weber overture was given a crisp and decisive reading, while in the Franck symphony one heard the significance of the inner voices. The first movement received a dramatic interpretation, while the second movement had a contemplative spirit.

Following intermission the Spanish Caprice received a scintillating reading. As direct contrast, the lovely Templeton Strong setting for string orchestra of Hassler's chorale was given a highly sensitive and deeply moving interpretation; the Philharmonic strings in this work achieved particular delicacy and richness of tone. The de Falla dances provided a brilliant finale.

MARTINI AND SALMOND IN JOINT RECITAL

Nino Martini, tenor, and Felix Salmond, cellist, gave a distinctive joint recital in the Eastman Theatre on November 1. Mr. Martini's contributions ranged from the celebrated aria from Handel's largo to such a popular song hit as I Carry You In My Pocket, which Mr. Martini sang in his current picture release Here's To Romance. All of them showed vocal artistry of a high order. Among the cello solos expertly performed by Mr. Salmond there were listed such works as the Handel sonata in G minor (transcription) and Ravel's Habanera. Both artists responded generously to several encores after their separate groups. G. R.

Three Artists for Concert in Aid of Jewish National Fund

On December 1, at Carnegie Hall, New York, three artists will be heard in a concert for the benefit of the Jewish National Fund of America—Friedrich Schorr, baritone of the Metropolitan Opera, Ruggiero Ricci, the fifteen-year-old violinist, and Sascha Gorodnitzki, pianist.

In Lucerne, Switzerland, where the nineteenth Zionist World Congress recently concluded its sessions, it was agreed that to cope with the plight of the persecuted and homeless Jewish masses and to secure for them an opportunity to live as a free people, it was necessary to buy more land in Palestine.

The national land reserve acquired by the Jewish National Fund within the past thirty years has been exhausted. On its 400,000 dunam area more than one hundred agricultural settlements have been established. Acting on the recommendation of the World Conference for Palestine Land Redemption, the Zionist Congress decided on a plan to raise within the next two years the amount of $5,000,000 for Palestine Land Redemption through the Jewish National Fund. The proceeds of the concert on December 1 will go to this fund.

Ljungberg Sings in Cooperstown

COOPERSTOWN, N. Y.—Goeta Ljungberg, soprano of the Metropolitan Opera, gave a recital at the Knox School on November 15. In apearance a real Norse goddess of song, Mme. Ljungberg's broad, glowing tones are the organ of a lofty art. Her only operatic excerpt was Elsa's Dream from Lohengrin. Her song groups ranged from Scandinavian numbers by Grieg, Merikanto and Korling, to German excerpts by Strauss and others and several in English, including Troyer's Invocation to the Sun God and Warren's Children of the Moon. Her audience listened avidly and applauded with zeal.

K. T.

Richard Crooks Finds Inspiration for Singers in Radio

A recent release quotes Richard Crooks, tenor of the Metropolitan, who appears on the Voice of Firestone programs, one of WEAF's Monday evening features, as declaring that neither opera, concert or oratorio work require the effort and bring out the best in a singer as radio does.

RICHARD CROOKS

"Plot and costumes help in opera," says Mr. Crooks. "There is the audience to give inspiration in concert work. But over the air there is nothing to help the performance but the voice and the singer's determination to give his best. This is a challenge that every true singer likes and strives best to meet. It's the sort of job I love to tackle."

New York Concerts

(*Continued from page* 15)

dramatic Sea Wrack brought forth singing of intense devotion to their meaning and many moments of powerful evocation of mood. The soprano's voice warmed as the recital progressed until her singing was of a quality that made this a truly memorable afternoon. The recalls were frequent and encores many. Celius Dougherty was a helpful and discerning accompanist.

Beatric Belkin and Vrionides Sinfonietta

Sunday night brought the joint recital of Beatrice Belkin, soprano formerly of the Metropolitan Opera and the Roxy Theatre, and the Vrionides Sinfonietta. The soprano and orchestra presented their offerings separately, Miss Belkin singing to the piano accompaniment of Arpad Sandor.

Miss Belkin's first group, headed *Canciones Clasicas Espanoles,* were eighteenth century songs of delightful melody; theme and variations (Mozart-Adam) followed, and her list was concluded with works by Richard Strauss, Erich Wolff, J. Szulc, J. Littau, and the Estelle Liebling arrangement of Weber's Invitation to the Dance. She exhibited a lovely voice. In the Spanish *canciones* a clear, sweet tone and excellent diction were notable. Henrik de Vries furnished flute obbligato for the Mozart theme and variations and Miss Belkin scored heavily with a display of coloratura technic. Throughout the evening Miss Belkin's charming stage presence and vocal technic evoked warm applause.

Christos Vrionides, conductor of the Vrionides Sinfonietta, first led his talented ensemble in F. X. Richter's sinfonia, op. 4; exceptionally well played and enthusiastically received. Next Mr. Vrionides, turning his attention to current composers, augmented his orchestra and gave a lively reading of The Frogs (Stewart-Vrionides) and three first performances comprising Ethiopian Rhythms (Herscher - Clement - Vrionides); Arabian Serenade (Psahos - Vrionides); Henry Cowell's suite; and Lazare Saminsky's Distant Airs. Each of these new works was interesting and this conductor deserves praise for introducing them so ably. Mr. Vrionides acted as commentator for the initiated opuses, explaining that the Ethiopian music was authentic; and he himself executed the vocal part of the Arabian Serenade so well that he was called upon to repeat it.

The audience indicated their thorough approval of Mr. Vrionides' directing and the splendid cooperation given him by his musicians.

Kindler's Readings of Diverse Music Appeal to National Orchestra Audiences

Washington Ensemble Presents Roman Totenberg and Margaret Harshaw in Local Solo Debuts—Kreisler and Tibbett in Recitals—Rybier Club Musicale

WASHINGTON, D. C.—Two interesting concerts were offered by the National Symphony Orchestra with Hans Kindler conducting. The program on November 3, marking the thirty-seventh Sunday concert, was devoted to the works of three distinct schools. The opening work was the introduction and chorale, Christ lag in Todesbanden (Bach), introduction and waltz from Eugen Onegin (Tschaikowsky) was the closing number. Two nocturnes, Clouds and Festivals (Debussy), were included in the program. The highlight of the concert was Kindler's masterful reading of the symphonic poem, Don Juan (Strauss).

At this concert Margaret Harshaw, contralto, made her debut in this city. The new artist, in her exquisite interpretation of Che faro senza Euridice from Orfeo ed Euridice (Gluck) and Mon coeur s'ouvre a ta voix from Samson et Delila (Saint-Saëns) with orchestral accompaniment, revealed a voice of rare beauty. Her debut in the capital was made at the invitation of Dr. Kindler and with the cooperation of the National Federation of Music Clubs.

TOTENBERG IN DEBUT

Roman Totenberg, violinist, played his first concert in America with the National Symphony Orchestra on November 7. This was the thirty-third symphony concert and the opening event of the Thursday series. Though it requires a mature artist to interpret Beethoven's concerto, young Totenberg played it with such perfection and finesse as to class him among the outstanding violinists of the present day. He was most adequately accompanied by the orchestra, Kindler conducting.

The orchestra was superb when under Kindler's baton interpretations were offered of the overture, Les Petits Riens (Mozart), Persian Dances from Khovanstchina (Moussorgsky) and in particular when the magnificent performance of the symphonic poem En Saga (Sibelius) was presented.

KREISLER PERFORMS

Mrs. Dorothy Hodgkin Dorsey sponsored the recital of Fritz Kreisler at Constitution Hall on November 6, marking the opening of the week-day series. With Carl Lamson accompanying, Kreisler offered a magnificent program.

LAWRENCE TIBBETT RECITAL

At the Lawrence Tibbett recital on November 10 every seat in Constitution Hall, including the large stage, was filled and hundreds were turned away. With Stewart Wille at the piano this was the opening event of the Sunday Afternoon series sponsored by Dorothy Hodgkin Dorsey.

The first number, Oh, Whither Art Roaming from Il Pome d'Ora (Marcantonio Cesti), offered a thorough demonstration of the remarkable breath control of Tibbett's voice. This, with the number that followed, I Am a Roamer Bold from Son and Stranger (Mendelssohn), were exquisite and proved the highlights of the recital. An excellent interpretation was offered of Gerard's monologue, Nemico della Patria from Andrea Chenier (Giordano).

Also included were works of Schubert, Hugo Wolf, Rachmaninoff, Edward Horsman, Howard McKinney, Graham Peel, Keith Brown, Vaughan Williams and Sidney Homer. Mr. Tibbett was generous with encores, singing items by Brahms, Massenet, Victor Hely-Hutchinson, Deems Taylor, Gershwin and several others. Stewart Wille showed that he is an artist of high order in his work as an accompanist and his solos, impromptu in F sharp major (Chopin) and Rhapsody (Dohnanyi).

FELICIA RYBIER MUSIC CLUB

On November 5, the Felicia Rybier Music Club, an outstanding musical organization of this city, in their first meeting of this season, offered a musicale before a distinguished audience.

Felicia Rybier, Polish pianist, and Emile Simon, French cellist, offered a delightful interpretation of Variations Symphoniques (Boëllmann) and a masterful reading of the sonata in G minor (Beethoven). Dr. Julia Schelling in a vivid style related an experience of a birthday party at the home of Ignaz Jan Paderewski. The theme, variations and fugue by Paderewski were played by Mme. Rybier.

G. S.

I SEE THAT

Paul Althouse is appearing in all of the six performances of the Beethoven ninth symphony by the Boston Symphony Orchestra in Boston, New York, Brooklyn and Providence, between November 15 and 26.

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Winifred Parker, contralto, sang for the Studio Club of New York on October 29.

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Constance Veitch, cellist, played solos at the Ward Home, Maplewood, N. J., November 13, including items recently contained on her New York Barbizon recital.

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Harold Kohn, youthful violinist, performed works by Mozart, Paganini and moderns in his recital at The Barbizon, New York, November 12.

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Hugh Porter's organ pupil, Robert Griswold, gave a recital at the Second Presbyterian Church, New York, November 14, playing works ranging from Bach through Franck and living composers.

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Edward Molitore is to sing the part of Cavaradossi in the Detroit Symphony Orchestra's performance of Tosca in Detroit on November 29 and 30.

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Guiomar Novaes will appear as soloist with the New Jersey Symphony Orchestra in two performances on December 16 and 17, in Orange and Montclair, N. J., respectively. The pianist is to play the Chopin concerto.

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Jeannette Vreeland has been engaged by the Boston Symphony Orchestra to appear as soprano soloist in six performances of the Beethoven ninth symphony which the orchestra will give this season. There were to be two performances of the work in Boston on November 15 and 16, two more given in New York on November 21 and 23, another in Brooklyn on November 22, and one in Providence, R. I., on November 26.

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Ethel Glenn Hier, composer-pianist-teacher, is appearing this season in lectures before colleges and music clubs.

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Gari Shelton will give a recital for the White Plains (N. Y.) Contemporary Club on December 6. The pianist is to be presented by the Westchester Conservatory of Music, of which he is a member of the faculty.

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The Wildermann Institute of Music gave a recital at Aeolian Hall, New York, November 10, a rhythm band, piano solos and ensembles uniting in the program.

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Douglas Moore's Overture on an American Tune was a feature of the Columbia University Orchestra program at McMillin Theatre, New York, November 9, Herbert Dittler conducting.

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Eugene Plotnikoff conducted the Bronx Civic Orchestra at Bronx Court House November 10, performing a symphony by Kalinikoff. Herma Menth, pianist, played the Liszt concerto in E flat.

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Lilian B. Barth presented Virginia Smith, soprano, and Edwin Hart, accompanist, in a recital at The Barbizon, New York, November 10. Miss Smith studies with Anna Graham Harris.

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John Ademy, basso, holder of the Eaton Voice Scholarship at the Peabody Conservatory of Music in Baltimore from which he graduated in June, has been appointed bass soloist at the Brown Memorial Church and as announcer on the staff of WCAO in Baltimore. Mr. Ademy appeared as soloist with the Juilliard Summer School orchestra this past summer and as guest singer on the Bolek Musicale, a coast to coast Columbia network program. On November 8, Mr. Ademy appeared in recital for the Baltimore Music Club. He is a pupil of Fraser Gange, Scottish baritone.

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Alton Jones' annual piano recital will take place at Town Hall on December 3.

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An unusual presentation of the Erlkönig of Schubert was heard over the Columbia network on November 12. The various characters portrayed in the song were taken by different singers. Lawrence Tibbett sang the father, Mabel Miller Downs and Elizabeth Andres, were the narrators, Santo DiPrimio, the Erlkönig and Lawrence Dunn, boy soprano, the part of the child. The arrangement and translation were by Frank La Forge.

WJZ WEAF WABC WOR
Dialed by M. L. S.

It is rather amusing to note how often General Motors and the Ford Company, those famed commercial rivals, who present on Sunday nights "little, perfect hours" to radio listeners, will match each other by offering the public two artists, each a foremost exponent of the same branch of music. If the G. M. Corp. regales the fans with Heifetz, Mr. F. counters with Szigeti; in the same way, on a piano evening, we dialers no sooner finish listening to Levitzki than Iturbi begins to strum the ivories. Similarly, on November 17 we had but savored the last of the rich tones of Cyrena Van Gordon on the Ford Hour (WABC) when we had to leap to the receiving set and adjust it for WEAF to catch the contralto glories of Rose Bampton. Next Sunday Lucrezia Bori occupies the General Motors wave length, and Kirsten Flagstad that assigned to Mr. Ford's cohorts. Mme. Van Gordon is a singer of a presence that registers as surely over the air as across the footlights. Her opulent tones and majestic style distinguished her among the impressive array of Ford soloists. Victor Kolar and the Ford Symphony Orchestra and Chorus performed with their usual excellence. Miss Bampton, following her on the evening's schedule, scored a bounteous success. Her voice, velvety and flexible, has a clear, youthful quality too seldom associated with the contralto range. The smooth emission of her tones, and their undeviating adherance to pitch are further attributes that rank her performances so high in the artistic count. All this tonal refulgence was against a background of Erno Rapee and the General Motors Symphony Orchestra.

Joseph Schuster, cellist, was the protagonist on the "Master Musicians" series of WOR on Sunday night, with the orchestra conducted by Alfred Wallenstein. Music by Haydn was first promulgated by soloist and ensemble. Mr. Schuster's playing was marked by technical ease and took full cognizance of the sensuous quality of which the cello is capable, as well as the more vigorous effects. He proved himself worthy of the enthusiastic description the announcer gave of his talents. Later, he returned to take part in what was probably the first performance on the air of a Requiem for three cellos and orchestra, written by David Popper in memory of his publisher.

The early afternoon brought another RCA-Victor's Magic Key programs which go out weekly from WJZ. This was one of the most notable of the series, enlisting the gifts of Lauritz Melchior, Conrad Thibault, Albert Spalding, Carlos Salzedo, Leopold Stokowski and the Philadelphia Orchestra and Frank Black's symphony orchestra. It is usual on these hours to vary the serious music with jazz orchestras and news and sports talks, but on November 17 the loftier art prevailed entirely. The occasion was the introduction of the new Victor Music Library (a collection of recordings chosen by foremost musical authorities) and the new RCA-Victor combination set equipped with twenty-two tubes and described as marvellous for its reproductive faculties (bet it can't have quintuplets, though). All the guest artists gave performances of such beauty as no doubt to whet the appetites of the listeners for the recordings of these delightful but transitory interludes. Mr. Melchior released the heroic powers of his noble tones in the Spring Song from Die Walküre and other numbers. Mr. Thibault included among the selections that displayed his pleasing vocal art a dramatic exposition of the Toreador Song; Mr. Spalding's polished playing was representative of the violin delights available for disc buyers; and Mr. Salzedo, that fine exponent of the harp and its potentialities, was heard in several episodic pieces from a tone picture sequence of his own composing—ranging from a lively soldier's drill to the delicate nuances of Night Breeze.

As the shadows closed in on a dark and rainbound evening in New York, WEAF tantalized us with a transcontinental broadcast of Pierre Monteux conducting the Los Angeles Philharmonic Orchestra in an outdoor concert in Palm Springs. The hour, the announcer said, was dedicated to sun worshippers. We have always been an ardent member of that cult, and, listening alternately to the tantalizing description of bright California skies and the chill reality of Atlantic coast rain, we fell into a sullen lethargy from which we were roused reluctantly by the beautiful performance the orchestra gave Ravel's Daphnis and Chloe music.

The Vicks Open House program, of WEAF's Monday schedule, still was running substitutes for Grace Moore on November 11. She was expected back on November 18. Last Monday, Tito Schipa entertained the customers in her absence. He has an ideal radio voice, and we could have listened enthralled much longer than the Vicks half-hour allowed him. He paid some pretty compliments to la Moore, and echoed her audiences wish that she may soon be back at the microphone.

On Wednesday afternoon, on the regular WABC hour devoted to Curtis Institute programs, the first chamber music broadcast of the season was given. Dr. Louis Bailly, in charge of this department of the institute, presented some of his excellently trained young artists in the string quintet, op. 5, of Johan Svendsen and the piano quartet in G minor, op. 45, of Gabriel Fauré. These students play with the aplomb of veterans, and their performance redounded to the credit of their musical Alma Mater. . . . Wednesday evening, WJZ had another visit from opera's grand old lady, Schumann-Heink, when she was honor guest with the House of Glass troupe.

The 1927 prize winners of the Atwater Kent award—Agnes Davis and Wilbur Evans, soprano and baritone—both of whom have made enviable progress onward and upward musically in the meantime, were the artists on the Atwater Kent Hour (WABC), Thursday night. Each sang admirably, and probably the judges who chose them eight years ago listened in with smug satisfaction in their own perspicacity as gaugers of youthful talent. . . . Also Thursday night, the To Arms for Peace program soothed savage breasts by sending out the charmed strains of Albert Spalding's violin playing. . . .

Another enjoyable violin interlude of the week was furnished by Edwin Grasse on WJZ, Friday afternoon, in the second of his appearances on the American Foundation for the Blind broadcasts. Familiar to radio habitues as well as concert-goers, Mr. Grasse is an example of achievement that has superseded the handicap of sightlessness. His numbers were Wilhelm's setting of the Prize Song from Wagner's Die Meistersinger, the Brahms-Hochstein valse in A minor, and Mr. Grasse's own polonaise in C.

The all-Beethoven program which the Boston Symphony Orchestra under Serge Koussevitzky is giving a long series of repetitions in various cities, was carried to the fireside audience on Saturday night (WJZ). After the Egmont overture came the ninth symphony, with the Cecilia Society and, as soloists, Jeannette Vreeland, Elizabeth Wysor, Paul Althouse and Julius Huehn. It is high praise to state that the stately music found worthy interpreters in the vocal and instrumental ensemble, and in the featured singers.

Reading, Pa., Choral Society Plans Concerts Under Norden

READING, PA.—The Reading Choral Society, founded in 1875, has begun rehearsals under N. Lindsay Norden, conductor for the past fifteen years. The winter concert by the chorus of 150 voices will consist of Choral Dances, by the chorus, a ballet and the usual ensemble from the Philadelphia Orchestra.

Acceding again to popular demand, the society will give in the spring its third annual performance of the Bach mass in B minor, at which time prominent soloists will assist.

Recital Tour of the Balkans Yielded Rich Artistic Experiences to Violinist

Zlatko Balokovic, Here for American Appearances, Tells of Lengthy Itinerary Which He Fulfilled in Jugoslavia

Among the notable features of the winter music schedule is the return to the American concert platform of Zlatko Balokovic, whose New York recital takes place on December 4 in Carnegie Hall. Mr. Balokovic is the lucky possessor of one of the most perfect instruments in existence, the last violin Stradivarius made before his death. It is appropriately called the Swan Song, and is in impeccable condition.

Besides his fine instrument and the memory of his past achievements before the concert audiences of the United States, an added element of interest in Mr. Balokovic's reentry is the fact that he voluntarily absented himself from public appearance for a while in order to devote himself to extending and deepening his art.

"I felt an inner urge to find a different medium of expression," said Mr. Balokovic. "I have always been impressed by the example of De Pachmann, who, twice in his career, at the height of popular success, retired temporarily for study and practice so that his playing might approach more closely the lofty standard he aspired to. He desired to play to his own satisfaction, as well as that of the public."

Mr. Balokovic followed De Pachmann's illustrious example, and the tour of Russia which he made during January and February of this year marked his first concerts since he had declared a recess in his public appearances.

Musical Life in the Balkans

After fulfilling sixteen engagements in Russia, Mr. Balokovic went to the Balkans for a long and extended schedule.

"I regard this territory—I mean the Balkan countries—as a wonderful field for music. Citing my own native country, Jugoslavia, as an example, in a nation of 14,000,000 inhabitants there are twelve first class opera and drama houses. There is not a city of 50,000 without a permanent drama house, and some of them either have permanent opera house or regular visits from opera companies from Zagreb or Belgrade. Every drama and opera house is supported by the state.

"My birthplace is Zagreb, the capital of Croatia, now part of Jugoslavia. The history of the city dates back to 1050. Its present population is 300,000. There is great musical tradition among the people, as attested by their opera house, perfectly equipped and the scene of excellent performances; the theatre for classical drama, equally fine; and the musical comedy theatre, where lighter entertainment is provided. They have a Philharmonic Orchestra which plays not only during the winter but a popular season in the summer. Among musicians who are natives of Zagreb are Ternina, eminent soprano; Patiera, first tenor of the Berlin Opera; Riavez, first tenor of the Charlottenburg Opera in Berlin; Marion-Vlahovic, first tenor of Zagreb opera, equally popular at leading opera houses of Italy and the rest of Europe; Mesdames Horvat, the chief of contraltos of the Prague and Dresden operas; Mme. Kunc, a young soprano who has recently had sensational success; Zec, basso of the Vienna Staatsoper; and a score of others. Almost all of the renowned musical figures of today and of the past have given concerts in Zagreb.

ZLATKO BALOKOVIĆ

"Of the twenty-five concerts I played in Jugoslavia during March and April, four were in Zagreb. The first of these was with the Philharmonic. The second was scheduled for nine days later. The managers told me this was sold out within three hours after the tickets were issued, and so a third appearance was arranged between the two already booked. This also was immediately sold out. The auditorium in which these concerts were performed seats 5,000. The fourth concert was for charity. Also in Belgrade I played in three concerts which were all sold out."

From Jugoslavia Mr. Balokovic went to Sofia, Bulgaria, playing there with the Philharmonic Orchestra and in recital. The first Jugoslav to be officially invited to the Bulgarian capital since the war, Mr. Balokovic accepted at the request of the Prince Regent of his own country.

"At my introductory recital, a benefit for the Bulgarian Red Cross, I faced a brilliant audience, the first four or five rows of the house (which has no boxes) a solid phalanx of foreign diplomats and representatives of the government. I played the Brahms violin concerto and after the first movement the ovation lasted for several minutes.

Decoration Awarded to Artist

"Before the applause and cheers had ceased, the President of the Red Cross came forward and bestowed on me the Red Cross Order, First Class, the highest decoration Bulgaria can confer. I was gratified at the friendly gesture not only toward myself but toward my country."

At the end of the Balkan tour, when Mr. Balokovic was making his farewell visit in Belgrade, the Prince Regent of Jugoslavia, during a dinner in the violinist's honor, made him a Knight Commander of the Order of St. Sava. Mr. Balokovic is the youngest holder of this title. The Prince, in investing him with this honor, said, "Please accept this decoration as an expression of my deep esteem and your country's gratitude."

Early in May, Mr. Balokovic sailed for America. In April he had been engaged to play under Mitropulos, conductor of the Athens Philharmonic Orchestra, who is soon to come to this country to lead the Boston Symphony as guest. However, the revolution in Greece prevented the violinist's appearance there.

This winter, various American cities from coast to coast will hear him. For his next tour in Europe, Mr. Balokovic has been invited to play with the Vienna Philharmonic, the Philharmonic orchestras of Prague and Budapest, and again in the Balkans.

M. L. S.

Guiomar Novaes to Give New York Program

Guiomar Novaes, Brazilian pianist, will appear in a New York recital at the Town Hall on December 7. The artist recently returned to this country for her 1935 concert tour. During the past season she has been engaged in giving concerts in the principal musical centers of South America, particularly in her native Brazil. The culminating point in her season was a series of ten recitals given in Rio de Janeiro. While in the United States this year, she will tour in concert and recital through the Middle West, New England, the Atlantic Coast to Florida, the West and Southwest. Her itinerary also includes appearances in Canada.

Seattle Symphony Orchestra Begins Season with Successful Concerts

Work by Northwestern Composer Performed—"Pop" Programs Are Feature Under Cameron's Baton—Kathryn Meisle Delights in Recital

Seattle, Wash.—The season of the Seattle Symphony Orchestra opened on October 28, under the direction of Dr. Basil Cameron. The C major symphony of Beethoven was chosen as the symphony of the evening and true to all expectations Dr. Cameron's reading was an inspired one. Especially grateful was the third movement, in which subtleties of tone coloring and rhythmic nuance were exquisite. Carl Paige Wood, leading Northwest composer, was honored in the presentation of his suite of dances, Minuet, Sarabande and Gavotte, for string orchestra. Modern in coloring was the Sarabande, filled with delightful contrasting effect, while the other numbers were in more classic vein—original and but slightly dissonant. Other composers included Wagner, Saint-Saëns and Tschaikowsky, with the Debussy Fetes so applauded that it was repeated.

"Pop" Concert

The first Saturday evening concert of the "pop" series was held at the Civic Auditorium, featuring an all Tschaikowsky program—this as the result of questionnaires filled out last season. These questionnaires also brought out the amazing fact that what the audience wanted was not so-called "pop" concerts, but full symphonies. Using the fifth symphony as the main offering of the evening, Dr. Cameron first lectured for a brief space and gave several excerpts of the themes of the various movements. The audience was responsive in showing its appreciation. The Waltz of the Flowers and the 1812 Overture were the other numbers.

Meremblum Is Soloist

The Sunday afternoon series, which features a soloist for each concert, was given at the Moore Theatre, November 3, with Peter Meremblum as violin soloist. Long recognized as a leading violinist and teacher of the Northwest, it was his first appearance with the Seattle Symphony Orchestra. Mr. Meremblum chose the Glazounoff concerto in A minor, not only because of its excellence but because he had played it many times in Russia under Glazounoff. Mr. Meremblum's musicianship is undisputed, and his presentation of this work revealed virtuosity and interpretative understanding. Particularly gratifying were the shadings of tonal coloring in the *andante* and the clear cut rhythmic precision of the last movement. By special request, Dr. Cameron repeated the first symphony (Beethoven), and also offered the Carneval Overture (Dvorak). The symphonic poem, Romeo and Juliet (Tschaikowsky) concluded the perfomance.

A new radio series for symphony concert goers has been inaugurated at the University of Washington under the direction of Carl Paige Wood (program annotator for the symphony orchestra). Highlights of the symphonies will be discussed, and excerpts performed, being broadcast from the campus studio KIRO, every Friday.

Meisle in Recital

Even more warmly welcomed than the first of the Schultz series, was the appearance of Kathryn Meisle on October 21. As an interpreter of songs Miss Meisle is unsurpassed, and it seems that every appearance in Seattle is a still greater tribute to her growing artistry. With Lester Hodges at the piano, the program was flawless.

John and Helen Hopper appeared in one of their fascinating piano and violin recitals on October 30. Two movements of the Franck sonata and the first Beethoven sonata were offered, as well as groups of solo numbers. As ensemble artists, these musicians are gaining reputation throughout the Northwest. Glowing response was given them by their audience.

Sigmund Spaeth's inimitable manner of describing music, and of telling how to listen to music, has been the subject of much happy discussions ever since his several appearances in Seattle. Sponsored largely by the Seattle Symphony Orchestra, Dr. Spaeth nevertheless appeared before many clubs and musical organizations, and conducted a radio broadcast.

J. H.

Brodsky and Triggs Activities

Véra Brodsky and Harold Triggs, two piano artists, appeared on the Kraft radio program (NBC) with Paul Whiteman and orchestra on November 21; and will be on the Ford program (WABC) with Fred Waring and orchestra on November 26.

Starting shortly, Brodsky and Triggs are to do a regular series of broadcasts presenting the major works for two pianos. In the late spring they plan to tour Europe, giving recitals and appearing with orchestras. Previous to going abroad they are booked for a Town Hall recital, January 19, under the auspices of the International Music Guild.

Various original works and arrangements have been specially written for and dedicated to Brodsky and Triggs by composers, among them Leopold Godowsky, Abram Chasins, Jerome Moross, Aaron Copland, Otto Cesana, Dana Suesse and David Guion. At present, the piano pair are waiting for the completion of other works (including three concertos) designed for them exclusively which are to have premieres at their hands.

National Symphony Orchestra Completes Southern Itinerary

The National Symphony Orchestra (Hans Kindler, conductor) is back in Washington, after completing their first tour of the South this season. November 11, they played in Lynchburg, Va.; 12, Spartanburg, S. C.; 13, Atlanta, Ga.; 14, Memphis, Tenn. They returned to Washington to resume concerts in Constitution Hall, November 17. On that day they gave the world premiere to a Washington composer's symphonic suite. This was R. Deane Shure's Circles of Washington, a four-movement work depicting four familiar scenes in the national capital—Logan, Dupont, Observatory and Thomas Circles.

After its December 1 concert at Constitution Hall, the orchestra and Dr. Kindler go on tour for a week, playing in Hartford, Ottawa, Quebec, Montreal, Saratoga Springs and Boston. Completing their itinerary, December 12 finds them again in Washington for a concert in which Dr. Kindler will conduct the Shostakovitch first symphony. Among the coming events promised for the orchestra's audiences is a Brahms Festival in February, with Myra Hess, soloist.

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Visit of National Orchestra Provides Impetus to Musical Life in Atlanta

Kindler Conducts Program for Children and Adults, Also Acting as Commentator for Youths' Event—Gordon String Quartet and Emory Orchestra Among Other Concert-givers

ATLANTA, GA.—The visit of the National Symphony Orchestra on November 13 afforded Atlanta the opportunity to hear two orchestral concerts in one day. A matinee for school children and an evening performance brought out, all told, 8,000 people. At the afternoon performance Hans Kindler, the conductor of the orchestra, presented a program of music especially arranged for young students in which he illustrated each section of the orchestra, singly and in combination, and finally played a number which cleverly exploited each section. He held the interest of his youthful audience with stories about composers and the history of music and pointed out the relation of music, the youngest of the arts, with the older plastic arts of paintings, sculpture, and architecture. His keen understanding of children enabled him to draw his audience into discussion and questions and answers flew thick and fast. This was the most vitalizing of any matinee performance of the many that have been presented in recent years. A high school chorus of 250 mixed voices sang with the orchestra under the direction of Lawrence G. Nilson, director of music in Atlanta schools.

Every seat was taken for the evening concert by the National Symphony when Mr. Kindler led his orchestra through the monumental symphony No. 1 in C minor by Brahms. He opened with Beethoven's Overture to Egmont and closed with his own arrangement of the introduction, Coronation Scene, and Love Music of Boris Godounoff. The second half of the program was perhaps the most popular, with waltzes from the third act of Rosenkavalier by Richard Strauss, Praeludium by Armas Järnefelt, and Traume from Tristan and Isolde. Enthusiasm compelled the repetition of Praeludium with several other encore numbers. The concert was the second of the All Star Concert Series.

GORDON QUARTET APPEARS

The Gordon String Quartet, presented by the Atlanta Music Club, will be the next major event to be given in November. The string ensemble plays at the Atlanta Woman's Club Auditorium on November 27. The Kryl Symphonic Band will play at Emory University on the same date under the auspices of the Student Lecture Association (Ross H. McLean, faculty adviser).

Emory Little Symphony Orchestra gives its first concert of the season in Glenn Memorial Auditorium on the campus, November 24. This will be the forty-seventh concert in fourteen seasons to be presented under the direction of Malcolm H. Dewey, Hugh Hodgson is the soloist, playing the first movement of Rubinstein's piano concerto in D minor. Mr. Hodgson will also offer some of his arrangements of Bach and of Gluck and his own Ichuaway Dance.

RESIDENT ARTISTS HEARD

Other local activities are the program of Chopin's works which Hugh Hodgson presented at the Junior League Study programs, and a concert by Josie Futrelle and Eliza Holmes (the two-piano team at Brenau College) which was given on November 22 to a large and enthusiastic audience in the college theatre. Frances Waddill, young Atlanta organist who gave an organ recital at the Westminster Presbyterian Church on November 17, was heard by a commensurate audience. The Decatur Woman's Club presented Frances Collins Hutcheson, Thomas Hutcheson, and Mrs. S. R. Christie, Jr., in a program of chamber music. The College Park Music Club gave the first of a series with Frances G. Stukes, Agnes Adams Stokes, Nell Hemphill and A. DeBeaugrine as the personnel. The Thursday Morning Music Club held its monthly meeting with Rubye Head Lewis, Mrs. M. E. Patterson, Louise Brown, Lenus Daniell, Frances Stukes, Mildred Bourne, Frances Hutcheson and Lillian Gilbreath presenting the program.

Jeannette Vreeland, Paul Althouse and Julius Huehn paid Atlanta a recent visit when they alighted at Municipal Airport for greetings from friends on their way from New Orleans to Boston. M. S. W.

Sigma Alpha Iota Honor List Includes Eminent Musicians

Sigma Alpha Iota, national music fraternity for women, has many noted musicians on its national honorary list.

The individual chapters of Sigma Alpha Iota select various outstanding musicians for recognition as honorary members. From these artists a few are chosen to receive the distinction of being elected to national honorary members, by vote of the sixty-seven national chapters.

At the recent national convention in Denver artists made national honorary members were Winifred Christie, Lotte Lehmann, Mrs. Edward MacDowell, Queena Mario, Lily Pons, Grete Stueckgold and Gladys Swarthout. They will be initiated during the year.

Kirsten Flagstad was initiated by Sigma Upsilon chapter of Denver as a national honorary member of Sigma Alpha Iota at a recent meeting in that city while the soprano was on her concert tour.

Maria Jeritza, national honorary, on concert tour is singing The Lilacs Are in Bloom by Mildred Lund Tyson. Other compositions by Mrs. Tyson are May in Japan and Barley Bending. She is an alumna of Epsilon Epsilon.

Charlotte Ryan of Epsilon Alumna and formerly with the Metropolitan Opera gave recital at the Midston Club, New York City. The assisting artists were Mary and Virginia Drane. Miss Ryan's accompanist was Jettie J. Denmark and Jacqueline de Moor was at the piano for the Misses Drane. Gertrude Evans, national president of Sigma Alpha Iota, was guest of honor.

Tau Sigma Omega, chartered Alumnae Chapter of Sigma Alpha Iota, was installed by Miss Evans November 1. Installation took place in Sigma Omega Chapter room at Susequehanna University, Seliusgrove, Pa. A large number of active alumnae and patroness members were present.

Hart House String Quartet Opens Canadian Tour

The Hart House String Quartet have begun the first part of their Canadian tour in the Maritime provinces. November 2, they played in Lennoxville; 7, Rotheasy; 8, Wolfsville; 12, Halifax; 14, Sydney; 19, Sackville; 20, Charlottetown; and 22, Stanstead. Their program for these engagements included the Mozart quartet in D minor; three pieces by Mendelssohn, Joseph Speiaght and J. B. McEwen; and the Beethoven E minor quartet, op. 59, No. 2. In a few cities the list was changed to take in a performance of the Cesar Franck quintet. On November 30, the Hart House group, back in Toronto, their headquarters, are to play in the Hart House Theatre. During the evening they are to give the first Canadian performance of Moods, by H. Waldo Warner, English composer.

David Mannes Guest at New Rochelle Musicale

NEW ROCHELLE, N. Y.—On November 12, Ralph Wolfe, director of the Westchester branch of the David Mannes Music School, New York, entertained at the school's studios here in honor of Mr. Mannes. Ann Dick, soprano; Edgar Williams, violinist; and Marie Powers, pianist, presented a brief musical program.

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Paris Applauds Classic and Modern Works

(*Continued from page 5*)

songs by Stefani, Assioli, Sgambati, Tschaikowsky, Burleigh, and many other writers. In all they did, they proved themselves systematically interesting and charming.

BRAHMS . . . YES?

A numerous audience assembled in the Salle Gaveau to hear Enesco and Marcel Ciampi play Brahms' three violin-piano sonatas. I say "play," but "play at them" would be closer to the truth, for excepting certain moments in the third sonata, both artists (notably the pianist) seemed loath to get down to business, contenting themselves instead by merely scratching the surface of the lovely works in hand.

Ravishing tone, which ought to dominate anybody and everybody's performance (surely we do not need or want unbeautiful sound in concerts) was conspicuously absent from this recital. Enesco's tone quality sounded quite threadbare, while Ciampi's sounds were so discreet I was not alone in concluding that he was performing for his own pleasure and not that of his listeners. It seems to me that of late Enesco has developed what I consider a maddening habit, that of attacking a tone and then immedately strangling it, an effect which grows intolerable after the first few measures. Every time our artists seemed on the brink of really telling us something, they also seemed modestly to retire behind the protective screen of confidential pianissimos and over-refined nuancings.

Brahms, of all the composers, depends almost entirely on big, luscious tone, with now and then a certain robustious humor, and at all times a willingness to be noble and expansive. The Enesco-Ciampi disclosal of Brahms—well, I know, that more than one person that heard it spent considerable time praying that any young artists and students who might also be present would be immune to concert influences and not consider the promulgation as gospel. The effect of Brahms is never-failing and he is boring only when his interpreters do not take the trouble to play him with the fullness of expression, the romantic sentimentality, and the tonal grandeur which make his music so invigorating and treasurable. Occasionally, notably in the third sonata, the players warmed up to their task; Enesco sounded his notes with vigor and Ciampi struck the piano with something like determination. The public, less difficult than some others, applauded vehemently, a fact which gave MM. Enesco and Ciampi reason for adding two movements from Beethoven's third sonata as encores.

OTHER ITEMS

Brahms having taken so much of my space, I can only mention Smeterlin's three splendid piano recitals, in the Salle Chopin, with programs ranging from Mozart to Tcherepnin; George Thill's delectable singing of Don José, in Carmen, at the Comique (the adorable song about "the flower which she threw him" had to be repeated, the second delivery winning applause even more thunderous than the first); Ginette Neveu, a Boucherit-Chailley pupil, winner of the Warsaw Grand Prize, 1935, in a poorly chosen program which she played superbly; and Mme. Osnath-Halevy in an evening of Oriental folk-songs, in each one of which she created enveloping, poetic atmosphere.

The Leon Woizikovsky Ballets, which held forth two nights in the Empire Theatre, did Bereska (Konstantinoff), Carnaval (Schumann), L'Amour Sorcier (de Falla), Petrouchka (Stravinsky), and so on. Their work was pleasing but there were no new departures to call for special mention. The sweetest of all was Ruth Chanova, a dainty little American.

THEODORE DAVIS STEINWAY, eldest son of Theodore E. Steinway, President of Steinway & Sons, and great-grandson of Henry Engelhard Steinway, founder, has started work at the Steinway factories in accordance with the family tradition of learning the business from the bench.

Foreign News in Brief

Sibelius Awarded London Philharmonic Medal

LONDON.—One of the most prized of musical awards, the gold medal of the Royal Philharmonic Society, was bestowed on Jan Sibelius, Finnish composer. The recipient, who is seventy years old, was unable to come to London for the ceremony, therefore the medal was accepted from Sir Thomas Beecham by G. A. Gripenberg, the Finnish Minister. R. P.

Samper's Music Scores

BARCELONA.—The opening program of the Orquestra Pau Casals offered among other items two works by Baltasar Samper of Barcelona. The first, Ritual de Pagesia, three pieces for chamber orchestra and piano, were heard for the first time. Based on Mallorca folk-music, they evoke the poetic charm of that terrestial paradise. They immediately won the affections and the applause of the audience. Samper's Danses Mallorquines, for string orchestra and piano, were also performed. Ricardo Vives was the pianist in both compositions and Señor Samper himself conducted. Recalls were in order. L. S.

Wiesbaden Creates New Opera

WIESBADEN.—Der Student von Prag, opera by Erich Mirsch-Riccius, libretto by Hanns Heinz after Heinrich Noeren, was successfully created at the Wiesbaden Theatre. Elmendorff conducted; Bodo Graverus took the part of the student. B. D.

Symphonic Rotterdam

ROTTERDAM.—The Philharmonic Orchestra, directed by Flipse, inaugurated its season with a concert at which works by Berlioz, Larmanjat, Dukas, and César Franck were played. Jan Odé was piano soloist in the Franck Symphonic Variations. I. S.

Karlsruhe Opera Opens with Pfitzner

KARLSRUHE.—The State Opera opened its season with a performance of Palestrina by Hans Pfitzner. Works to follow are Carmen, Tristan, Wildschütz, Ballo in Maschera and Lohengrin. B. D.

Monument to Singer

BOIS-COLOMBES.—A monument to Ernest Van Loo, Belgian tenor who died last March, was inaugurated October 27 in the Bois-Colombes cemetery where the remains of the artist are buried. I. S.

Scenery Competition

ROME.—A competition open to all artists has been announced for scenic designs for Pélléas et Mélisande, to be given at the Rome Royal Opera next April. G. B.

Hugo Kortschak Meets Manhattan Quartet in London

Hugo Kortschak, who organized and developed the Manhattan String Quartet at the Neighborhood Music School, New York, met the ensemble in London in September, before their debut at Wigmore Hall. Subsequently they appeared in Copenhagen, Stockholm, Brussels, The Hague, Paris, Geneva, Zurich and Budapest. Among other pupils of Mr. Kortschak are Ronald Ingalls and Joseph Kirschbaum, who have been engaged by the department of music of Cornell University; and Romeo Tata, who has won a fellowship for European study from the Yale University School of Music and is now in Paris working with Enesco.

Mr. Kortschak will be heard in recital in New York, as well as in Hartford and New Haven, Conn., and is to conduct three concerts during the season with the Stamford (Conn.) Symphony Orchestra, five concerts with the Civic Orchestra in New Haven. He is also to appear as guest conductor of the New Haven Symphony Orchestra, December 2, at Woolsey Hall.

Edwin Hughes Lectures on Piano Technic

Edwin Hughes is giving a series of seven lectures on the development of modern piano technic at the Washington College of Music, Washington, D. C. The first lecture took place on November 11, and the remaining ones of the series will follow on December 9, January 6, February 10, March 9, April 13 and May 11. The series forms a complete course in technical training along the most modern lines, beginning from the fundamentals, and correlating the development of technic with that of musical interpretation. The lectures are illustrated at the piano throughout.

Mary Moore in St. Louis Recital

ST. LOUIS, MO.—Mary Moore, coloratura soprano of the Metropolitan Opera, opened her concert season on October 18 in St. Louis, at the same time inaugurating the fall and winter series of the Principia Concert and Lecture Course. One of her most spectacular offerings was the Mad Scene from Lucia, in which her fidelity to pitch, suppleness of tone and ease of production set off the beauty of her vocal quality. She sang Schumann and Schubert songs and an English group, reaping a plenteous reward of applause for her fine technic and appealing interpretations. Her artistic accompanist was James Quillian. S. K.

Homer Nearing and Adele Schuyler in Allentown Program

Homer Nearing, pianist, gave a recital in Allentown, Pa., on November 7, assisted by Adele Schuyler, soprano. The accompanist was Anna Kindt. Mr. Nearing's numbers consisted entirely of preludes, three by Bach and two by Debussy and the twenty-four by Chopin in op. 28. Miss Schuyler offered four Brahms songs.

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Music Notes from Coast to Coast

CALGARY, CAN.—Inaugurating the Celebrity Concert Series, Richard Crooks, Metropolitan Opera tenor, appeared in concert in the Grand Theatre, October 9. He was greeted with salvos of applause by an overflowing audience whose enthusiasm knew no bounds as songs by Handel, Strauss, Schubert, and operatic excerpts by Puccini, Thomas and Massenet were ingratiatingly sung. Three serenades and some modern ballads together with seven encores concluded the evening brilliantly.

The second atraction of the Frederic Shipman Concert Series presented José Cansino and Tonia de Aqagon in some ably-performed Spanish dances in the Grand Theatre, November 7. Their single and combined artistry was displayed in such dances as Seville, duet from Granada, La Corrida, a fantasy solo by de Aragon, and the Flower Vendor. Tambourin and Jota Aragonesa concluded a well-balanced program.

A performance of Gena Branscombe's works, including the vocal cycle Youth of the World for women's chorus (first presentation in Canada), took place under the direction of Annie Glen Broder in Central United Church, November 4. A string orchestra under the leadership of Dorothy Currie was heard to advantage in the major work, while excellent solos were presented by Winnifred Ellston and Jessie Cadman (sopranos), Muriel Tomlinson (contralto), Kathleen Tierney (violinist), Pat O'Riordan (tenor) and Horace Reynolds (bass).

Recently returned from London and the British Isles, Eleanor Newton White, contralto, was heard in recital October 9.

F. W. F.

JOPLIN, MO.—The Don Cossack Russian Male Chorus appeared November 8 as the first attraction of the season of the All-Star Concert Series in its second year under the direction of Mrs. Jay L. Wilder. The series is appearing in Memorial Hall this season, a specially-extended stage having been built to make the hall more desirable for musical events.

The chorus won its audience with its first number and the fact that the audience, which was assembled from within a radius of about a hundred miles, had never before heard an entire concert in Russian did not detract from the pleasure given by the concert. From the number which musically depicted the chorus' history to the chiming of Gogotsky's Holy Night, and to the gypsy song Black Eyes in which the chorus made the audience feel that a full string ensemble was in accompaniment, there was left with the listeners no doubt whatever as to the musicianship of the chorus. And the dramatic intensity with which the songs peculiar to Russia were sung created a similar emotional intensity in the audience.

Whistling and dancing were introduced into the program in pleasing novelty variety, and two full numbers by the chorus were used to partially still the insistent clamor of the audience for more. H. D. R.

SASKATOON, CAN.—Two concerts were necessary to accommodate the large number wishing to hear the Moscow Cathedral Choir, conducted by Nicolas Afonsky. Purity of intonation, sensitive balance and unusual vocal shadings marked the offerings of the choir from church music by Bortniansky to secular folk-songs. The artistry of the soloists, Mme. Zakharoff, soprano; Mme. Pavlenko, contralto, and the Ukrainian bassoprofundo, Capiton Zaporojetz, will long be remembered. This was the second offering of the season by the Conservatory Club.

Margaret Wilson, Saskatoon violinist, recently made her only public appearance this season before returning to the Budapest State Academy to continue her studies. In a program consisting of the Handel E major sonata, Bach's unaccompanied sonata in E major, the Mendelssohn concerto, Wieniawski's scherzo-tarnatelle and arrangements by Auer, Kreisler and Herbert Hughes, she displayed technical mastery, complete repose and earnest musicianship. Doris Killam provided finished accompaniments.

Outstanding among the many Remembrance Day programs was the Poppy Day concert arranged by the Canadian Legion. Helen Davies Sherry, soprano; Elizabeth Morrison and Margaret Smith, contraltos; John Young, tenor; E. P. O'Brien, bass; Margaret Wilson, violinist; Isabel Wright, organist, and the Legion Chorus were the contributing artists.

The history of the dance and its association with music was the topic of an address given by Mrs. C. D. Mitchner at the Women's Musical Club. Vocal and instrumental solos and vocal ensemble were given by members.

Sir Walter Scott and Music was the subject of the Musical Art Club's annual program devoted to literature and music. J. M. Lothian, professor of English at the University of Saskatchewan, gave the address. Margaret Connell arranged the program, which included settings of Scott's poems by Haydn, Beethoven, Schubert, Hummel, Donizetti and MacFarren.

At the November meeting of the Music Teacher's Association, an address on Neglected Music of the Past was given by Lyell Gustin. Seldom heard works by Clementi, Scarlatti, Bach, Kuhnau, Daquin, Couperin, Rosseter, Greene and Marcello were used as illustrations on the program, presided over by the president, Helen Davies Sherry.

The Saskatchewan Musical Association announces the twenty-third Provincial Festival to be held in Saskatoon and Regina with the following as adjudicators: Harold Samuel, piano and instrumental; D. T. Yacamini, choral and instrumental; Arthur Cranmer, vocal and choral. In the syllabus, 123 competitive classes are listed, also the ten local branch-festivals at which western musicians will act as judges. L. G.

WHITE PLAINS, N. Y.—The music section of the Contemporary Club presented Gena Branscombe in an excellent program of her own works on October 14. Assisting artists were Bernard Ocko, violinist, and Harrington Van Hoesen, baritone, besides an octet from the Treble Clef Singers.

John Charles Thomas drew a large crowd to the County Center on October 25, his appearance being the first event of the sixth year of the Olney Series. An interesting program was delivered with Mr. Thomas' accustomed artistry. Carroll Hollister was an excellent accompanist.

The second event of the Olney Series, the Ballet Russe, drew such a capacity crowd that extra seats had to be put in all available spaces.

The First Baptist Church Choir of White Plains (Elizabeth B. Cross, choir director and organist) gave a fine performance of Elijah before a large audience recently.

Ethlyn Salter was the soloist at the Westchester Federation of Women's Clubs meeting on October 25.

From November 23 to February 8, Marguerite Volavy, pianist, is giving a series of four lecture recitals in private homes, covering the development of the piano and its music from the days of the clavichord and the harpsichord to the present time.

The music section of the New Rochelle Women's Club presented a pleasing program at the clubhouse on November 12. The New Rochelle Symphony Society was capably directed by Siegmund Grosskopf in the César Franck symphony in D minor and several shorter numbers. The soloists were Gladys Mathew, soprano, and George Bennett, violinist. Young Mr. Bennett, who was heard in the Nardini concerto in E minor, was enthusiastically received for his excellent playing.

The Tuckahoe Women's Club presented Madeline Filardi in a recital on November 12. The popular young soprano was heartily received. E. H.

N. Y. Matinee Musicale to Honor the Stillman-Kelleys

The New York Matinee Musicale (Rosalie Heller Klein, president) will honor Dr. and Mrs. Edgar Stillman-Kelley in its first concert of the season, December 8, at the Great Northern Hotel, New York. The program features Mr. Stillman-Kelley's quintet, Mrs. Stillman-Kelley playing the piano part with the Marianne Kneisel String Quartet. This quintet has been heard extensively at home and abroad and lately has had several nationwide broadcasts with the composer's wife at the piano. This is her first public appearance as a pianist in New York, though she is nationally known for her work for music, especially during her two terms presidency of the National Federation of Music Clubs and her present chairmanship of legislation in that organization.

Rosemary Cameron, coloratura soprano, and Robertina Robertson, contralto, appear on this program. There will be two more Sunday afternoon concerts and three Saturday afternoon recitals in the New York Matinee Musicale's series this season.

Stoessel to Conduct Novelties

Albert Stoessel, head of the orchestra department of the Juilliard Graduate School, New York, has an active season ahead. Besides the two annual performances by the Oratorio Society of New York—Handel's Messiah at Christmas time (December 20), and the Bach Mass in B Minor (March 3), he will direct the society's participation in the gala program for the Carnegie Centenary Concert at Carnegie Hall, November 25. Under his baton the society appears in the concert hall of the Juilliard Graduate School on two occasions: at the March 27 performance of Beethoven's ninth symphony and in a program of unaccompanied old and new church music in early May.

On the schedule of concert and grand opera performances by the Juilliard Graduate School to be directed by Mr. Stoessel this year are: Mozart's Magic Flute on December 11, 12, 13 and 14; the current Beethoven cycle; the world premiere of Werner Josten's ballet Joseph and His Brethren, February 19; Nicolai's The Merry Wives of Windsor, April 23, 24, 25—and a special concert of Easter music on Easter Sunday, April 12. In the offing is the performance of three orchestral concerts including the premiere of Mr. Stoessel's new concerto grosso.

Eurydice Chorus Award Won by Harry P. Hopkins

The Eurydice Chorus Award of $100 for 1935 has been bestowed on Harry P. Hopkins for his composition entitled Moonrise. Honorable mention went to Eleanor Remick Warren of Los Angeles for her composition The Sirens. Mr. Hopkins, a graduate of the Peabody Institute of Baltimore, is organist in one of the leading churches of that city. Two of his compositions, Danse Sacre and Danse Profane, have been accepted by Leopold Stokowski for performance during the Philadelphia Orchestra's winter series.

Announcement of the Eurydice Chorus Award was made by Susanna Dercum, chairman of the award committee and a former member of this chorus. The jury for the award was selected by Ellis Clark Hammann and consisted of Nicholas Douty and H. Alexander Matthews. The competition was sponsored by the Philadelphia Art Alliance which is the trustee of the Eurydice Chorus Award acting in conjunction with Miss Dercum. The last preceding competion was held in 1932.

Muriel Wilson and Lois Bannerman in Hempstead, L. I.

Muriel Wilson, soprano (known to radio listeners as "Mary Lou" of the Maxwell House Show Boat hour) and Lois Bannerman, harpist, are to be guest artists for the Men's Glee Club at Hempstead, L. I., at the High School Auditorium, December 11. Earlier the same evening Miss Bannerman is playing on a program in Freeport, N. Y., with George Porter Smith, violinist, and Cornelius Van Rees, organist.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING
SCORE READING MADE EASY

The Symphonies of Brahms and Tschaikowsky in Score; notated under the new system of score-reading invented by Albert E. Wier.

Last summer this department of the Musical Courier greeted with enthusiastic praise, the publication of Mr. Wier's The Nine Symphonies of Beethoven.

It was then stated that an original invaluable service had been rendered to musical amateurs and professionals who were not adept in reading orchestral scores either by following them with the eye or trying to decipher them at the piano.

Endorsement that the Musical Courier was correct in its estimate comes from the publishers of the Wier work, for they report its instant large sale with constantly growing demand.

Encouraged by that success, they have commissioned him to apply his method further. Now the four symphonies of Brahms and the best known ones— Nos. 4, 5 and 6 (Pathétique)—of Tschaikowsky, are available in score with the same Wier "easy to read" guides which made the Beethoven volume so striking an innovation.

It will be remembered that those guides are printed Arrows (which point out the chief and secondary themes and follow them through all their phases and in every section of the instruments) explanatory titles designating the architecture of the work (Introduction, Exposition, Development, Recapitulation, Coda, etc.) and under the thematic material, wavy black lines which show its course and duration.

As in the Beethoven scores no technical knowledge of orchestration is necessary in order to get practical results from the Wier system as applied to Beethoven and Tschaikowsky. One must, however, be able to read music in the treble and bass clefs. (Of course, mastery of key transpositions employed by some of the instruments will prove of additional great help.)

A Preface and Explanation give full specific directions for utilizing the Wier method quickly and successfully.

Of special interest are the brief historical and critical comments, listing the premiere dates, places and conductors, and giving early opinions of authorities of the period. Some of those estimates bring smiles these days, like Clara Schumann's reproach that Brahms' first symphony "lacks melody." On the other hand, Hanslick (so often wrong in his views on Wagner's music) at once recognized the No. 1 as having "artistic kinship with Beethoven."

Brahms' purposely misleading description of his cheerful No. 2 is quoted (he had his own sly style of humor) when he wrote to his publisher that this work "is so melancholy that you will not be able to bear it." You may read also how the premiere of the amiable and sunshiny No. 3 was hissed by partisans of Bruckner and Wagner until general applause drowned out the disapproval. No. 4 was considered "too serious" by some of the insiders to whom Brahms gave a pre-hearing on the piano.

Regarding Tschaikowsky, his friend Taneiev and other experts picked No. 4 to pieces, and it took some time for the work to achieve popularity. Beregovsky considered No. 5 the "weakest of Tschaikowsky's symphonies"—a remarkable misconception. At present the opus shares equal favor with the enduring Pathétique, the composer's swan song.

That masterpiece met with a cool reception at first. Only one critic praised it completely. (Again a warning that the real value of all reviews may be judged only by posterity.)

The printing of the Wier scores is in miniature form (four sections to page) but entirely legible and transparent.

Music lovers who may wish to build up a library of the Arrow Signal publications should be glad to learn that symphonies by Haydn, Schubert and Mozart will be issued in due time.

It is to be hoped that Mr. Wier will extend the series also to the best of the modern examples, with some of the famous overtures, symphonic poems and Wagner concert excerpts thrown in for good measure. (Harcourt, Brace & Co., New York.)

Reviewed by R. M. Knerr

Book

The Living Voice; a Study Guide for Song and Speech; by John C. Wilcox.

A recognized authority on the voice sets forth, in a book of some sixty-five pages, well and clearly printed and with many practical tests and examples, "a presentation of vocal laws and theories, together with specific instructions for training voices." The guide, he further states in his subtitle, outlines teaching routine for the adult and the adolescent singing voices, the speaking voice, and for training voices in class groups. The title is taken from a sentence of Pliny, "The Living Voice is that which sways the soul."

In common with many other authorities, Mr. Wilcox states at the outset that "the only right way to produce the human voice . . . is the way which completely conforms to the natural laws which govern the functioning of the physical organism." Nor does the ability to produce "pleasant sounds" always conform to such an ideal.

Instruction should not be confined to the small group of professionals. "Every young man or woman who aspires to be adequately educated for successful living should have at least enough sound vocal training to acquire a correct use of the voice in speech."

Proceeding to specific conditions of good speech and song, one may quote a few sensible rules of this teacher. Mr. Wilcox lays down the axiom that one should "never attempt to open the throat by direct muscular effort, or to tense its walls in that manner, as the extensor muscles are involuntary in their action." And in breathing, "the level of the upper chest should neither rise with inhalation nor descend with exhalation." In sum, breath development should never be treated, he says, "as something isolated from the coordinated vocal act."

Space is lacking even to mention all the matters which are treated succinctly but clearly in this compact book. Some of them are: resonance, registers, range, power and dynamics, "pep" in practice, muscle exercises, posture, the "singing position," tone production (with a number of practical exercises), modified vowels, consonants, methods to release jaw and tongue (more exercises of valuable sort), correcting the tremolo, study material and, repertoire building (with list of arias for various voices), tonsils, the voice-user's hygiene, singing in English, "style" in singing, phonetic key to Italian, musicianship, voice training in class-groups, the adolescent voice, the "unchanged" boy voice, and the speaking voice (exercises).

A genial and wise mentor with much practical experience is to be discerned in this helpful and understandable book, which attempts to solve many of the baffling problems that attend the path of the singer. It offers in its various exercises material worth many times the cost of the volume, by an expert whose vocal clinics have attracted large groups of pupils in many cities. (Carl Fischer, Inc., New York.)

Carol Collection

A Round of Carols; music arranged by T. Tertius Noble; illustrated by Helen Sewell.

Thirty-four of the best beloved carols, including some of the rarer examples, mostly in new arrangements, are presented in simple solo versions, with piano accompaniment in four-part harmonization. Dr. Noble has lent his scholarly gifts to a task that must have been highly gratifying, as most of the material is exquisite and redolent of the folk, some specimens dating back many centuries. Most of the numbers here presented are English, though a few are from German, French, Alsatian, Dutch and other sources. Dr. Noble states that he attempted to make the piano part interesting but as simple as possible, and "to keep the true carol feeling in the harmony. In almost every case the accompaniment lies comfortably under the hand."

A distinctive air is lent to the book by the poetic and quaintly lovely drawings by Miss Sewell, which bear witness to a high artistic faculty, one which has seized admirably the antique atmosphere of the carols. The book is beautifully bound and printed, with numerous illustrations in two tones. (Oxford University Press, London and New York.)

For Piano Solo

Six Teaching Pieces for Pianoforte, by R. Vaughan Williams.

The eminent British composer has contributed six gracious works of moderate difficulty for pedagogic purposes, marked by delightful taste and distinction. They are published in three books, each containing two works, as follows: Two Two-part Inventions, Grade C-D; Valse Lente and Nocturne, Grade E; Canon and Two-part Invention in F, Grade F. These pieces are in contrapuntal form, but scored lightly, and with many characteristic graces of melody and rhythm which suggest dance-themes from folk sources. (Oxford University Press, London and New York.)

Fairy Scenes from Shakespeare; six pieces for piano, by Eric H. Thiman.

A single album, with bright and attractive cover, includes a half-dozen *genre* pieces, each suggested by a particular scene from the Bard's dramas. The titles are: Puck, Titania Sleeps, A Roundel, Sea-magic, Ariel, and Witches Scene. These are light and agreeable numbers, suitable for studio or recital material, carefully edited and of moderate technical exactions. (Paterson's Publications, Ltd., London.)

Elementary Solo Works for Woodwind

Miniature Concert Repertoire, by Mayhew **Lake.**

Mr. Lake's teaching pieces are all issued with piano accompaniment and with carefully devised instructions to the player. They include: Song at Twilight and Valse Lente, for E flat alto horn or mellophone; Moonlight (Revery), At Dawn (Waltz) and Squads Right (March) for D flat piccolo. (Carl Fischer, Inc., New York.)

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PHILADELPHIA.—An ever increasing number of graduates of the Curtis Institute of Music are being accepted in the leading symphony orchestras of the country. This season five were accepted in the National Symphony Orchestra of Washington, D. C., by Dr. Hans Kindler—Harold Bennett as first flute, Harold Gomberg as first oboe, Walter Riediger as first violin, Samuel Krauss as first trumpet, and Nathan Snader, violinist.

In the Philadelphia Orchestra, Dr. Leopold Stokowski accepted Benjamin Sharlip, violinist, Leonard Mogill, violist and Victor Gottlieb, cellist. Artur Rodzinski accepted Warren Burkhart, trombone, in the Cleveland Orchestra. Ralph Schaeffer, violinist, Frank Miller, cellist and William Santucci, bassoon, are new members of the Minneapolis Symphony Orchestra under Eugene Ormandy. Eighteen-year-old Ralph Schaeffer is the youngest person ever to join the Minneapolis Symphony Orchestra.

The personal instruction under the guidance of first-chairmen of the Philadelphia Orchestra, who are their teachers, and the orchestral experience under Fritz Reiner, conductor of The Curtis Symphony Orchestra, prepares Curtis students in an exceptional way for orchestra positions.

Clarke Conservatory of Music

PHILADELPHIA.—A junior musicale was given at the Clarke Conservatory of Music at New Presser Hall, November 15. Those appearing were piano, Annie Sybilla Johnson, Hannah Bassett, Roslyn Silverman, Virginia Johnston, Nora May Taine, Elizabeth Trainer, Mary deCoursey, Shirley Bain, Mary Louise Yoder, Virginia Clark, Doris Warshaw, Dorothy Stout, Patsy Eby, Martha Fine, Martha Virginia Coriell, Madeline Conti, James Yost, Marcia Riskoff, Charlotte Schreiber, and Elsie Nax; violin, Alvin Spivak, Joseph Hahn, Morton Spivak and Norman Graham; vocal, Jane Zimmerman, Thelma Baldwin, and Agnes and Eleanor Atherholt. The accompanists were Ruth Buroughs, Margaret Chambers and Edward Renner.

Ivor Newton's Recent Engagements

Ivor Newton visited Mrs. George Schrafft in New Hampshire during August. While there, he accompanied Kathryn Schrafft in her farewell musicale before her marriage to Sir Peter Norton-Griffiths. Returning to England, Mr. Newton has appeared as accompanist in numerous London recitals, among them three programs with Piatigorsky at Grotrian Hall. The programs included the first performance of Shostakovitch's cello sonata and sonatas by Chopin, Beethoven (op. 102) and Brahms (E minor). Mr. Newton was at the piano for Maurice Claire, violinist, at Wigmore Hall, featuring the Brahms sonata in A; Sarah Fischer, Wigmore Hall recital; also for Mrs. Augustus Rallis' concerts at Hyde Park Hotel, the first one presenting Sarah Fischer and John Brownlee in scenes from Pélléas and Mélisande; the second, a recital by Eva Turner; the third, Lionel Tertis and William Primrose. Mr. Newton accompanied Thelma Reiss, cellist, for the Redhill Music Club.

Philharmonic-Symphony Chamber Orchestra's Second Program

The second concert of the Philharmonic-Symphony Chamber Orchestra series (Hans Lange, conductor) takes place in Town Hall, New York, on December 10. These concerts are for the benefit of the scholarship fund of Bennington College.

For his second program Mr. Lange has chosen music of the seventeenth and eighteenth centuries: three sinfonias to church cantatas (No. 12—Weinen, Klagen, Sorgen, Zagen; No. 21—Ich hatte viel Bekümmernis; No. 42—Am Abend aber des selbigen Sabbaths), J. S. Bach; sinfonia for two oboes, two horns and strings, Francois Joseph Gossec; concerto for viola solo, two oboes, two horns and strings (Zoltan Kurthy, solo viola), Karl Stamitz; symphony No. 1, Carl von Dittersdorf; overture to the opera Penelope, Niccolo Piccini.

The third, fourth and fifth programs on January 6, February 3 and March 2 will deal respectively with the classical period of the eighteenth century, romanticism in music from the sixteenth through the twentieth centuries, and the modern chamber orchestra.

Martinelli to Sing Many Roles

Giovanni Martinelli, now singing leading roles with the San Francisco Opera forces, returns to New York early in December for his twenty-third season with the Metropolitan Opera Association.

As announced by the Metropolitan, he will be heard in the role of Eleazar in Halevy's La Juive, which appears in the repertoire after an absence of several years. The first performance of La Juive is scheduled for production shortly after the season opens on December 16. Among the outstanding roles in which Mr. Martinelli is to appear this season are: Manrico in Il Trovatore; Rhadames in Aida; Rodolfo in La Boheme; Canio in Pagliacci and the title role in Faust.

Mr. Martinelli between his operatic engagements in San Francisco, makes a visit to Hollywood to appear in a nation-wide broadcast with Grace Moore on November 25 over the NBC network.

Westminster Choir on Tour

The Westminster Choir of Princeton, N. J., which is now in its sixteenth year, went on its fall tour on November 11. Beginning at Lancaster, Pa., it gave twelve concerts in eleven days, other points being Harrisburg, Pa., Cumberland, Md., Carlisle, Wilkes-Barre, Warren and Oil City, Pa., Cleveland, Ohio, Grand Rapids, Detroit and Battle Creek, Mich., and Indiana, Pa.

The choir consists of thirty-eight voices: five first and five second sopranos, six first and four second altos, four first and four second tenors, four baritones and six bassos. A winter tour in the South Atlantic States will be undertaken in February.

Dr. John Finley Williamson is the organizer and conductor.

Programs for Diaz Musicales

The fifth series of Diaz Tuesday Afternoons, which Rafaelo Diaz presents at the Hotel Waldorf-Astoria, New York, began on November 12 with a program by Lucrezia Bori, Ted Shawn and his male Ballet and Fay Ferguson, pianist, and continues with a concert by Edith Lorand and her Hungarian Orchestra, November 26; Richard Crooks, tenor, and Galli-Campi, coloratura soprano, December 3; and Kirsten Flagstad, soprano, and Henri Deering, pianist, December 14 (Saturday).

Sixth Season of Italo-American Orchestra

The Italo-American Philharmonic Orchestra, under the baton of Guglielmo Sabatini, will enter its sixth season with the first of a series of concerts on November 24 at the Stephen Girard Hotel, Philadelphia. Marguerite Barr McClain, contralto, sings arias by Pizzetti and Saint-Saëns.

Events in Chicago

(*Continued from page* 17)

contralto, and Fern Weaver, accompanist, appeared in recital at Bismark, N. D., on November 21.

William Cameron, tenor, student of the conservatory, has been engaged as soloist at the Church of the Ascension.

Recent engagements of Elizabeth Fossey, soprano, student in the voice department, in clude appearances in song recitals before the Woodstock, Ill., Woman's Club; First Baptist Church, Chicago; Des Plaines, Ill., Woman's Club; Young Men's Christian Association Banquet at the Lawson Y.M.C.A..

Louise Jung, pianist, pupil of Kurt Wanieck, and Irene Hulme, student of Eleaine De Sellem, were presented in recital by the Woman's Club of Woodstock, Ill., at the Community High School on November 11.

Marion Setaro, soprano, appeared before the Ravenswood Woman's Club on the regular November program.

Piano students of Pearl Appel and Ruth Alexander were heard in recital at the conservatory on November 3.

Piano students of Rudolph Reuter and violin students of Mischa Mischakoff played a recital program at Kimball Hall on November 16. Maude Pappalardo, Helen Stewig, Adele Broz, Paul Kahn, Howard Silberer, Henriette Wilfinger and Madeline Coffman have profitted greatly from the efficient intruction of Mr. Reuter, judging from their admirable performance. Florence Gindl, Jean Ritter, Leonard Sorkin and Armand Roth, showed talent in violin numbers.

Mae Doelling Schmidt will appear in a piano recital at Fullerton Hall, Art Institute, on November 27.

Recent engagements of Mary Frances Averill, student of Charles La Berge and Louise K. Willhour, include appearances in singing and dramatic programs for the Downers Grove, Crystal Lake and Woodlawn Woman's Clubs; song recitals, First Presbyterian and Second Congregational Churches, Chicago; soloist with Davies Light Opera Company, here.

Valentine Walter, pupil of Olga Kuechler of the faculty, will be presented in a piano recital at the Allerton House on November 26.

Maxine Trestain, pianist, student of Allen Spencer, was heard in a program of Liszt compositions at the Battle Creek Musicale Club on November 22.

One of the interesting features in the winter curriculum is the newly organized class in the study of choral and church music. This work is under the direction of George L. Tenney.

RENÉ DEVRIES.

STUDIO NOTES

HENRY A. SCHROEDER

An impromptu recital was given at the Brooklyn studio of Henry A. Schroeder on November 3 for the young artists of the Community Music Studio, Brooklyn. During an afternoon of a wide variety of selections, sixteen artists participated. The program comprised numbers to be heard at the first of a series of Sunday Afternoon Recitals at Three, commencing December 8 and continuing thereafter every first Sunday in each month during the season.

This series will be featured by guest artists appearing at these recitals in the "Y" Auditorium under the supervision of Mr. Schroeder. A varied program will consist of recitations, violin, piano, and song excerpts.

AMY ELLERMAN

Amy Ellerman, contralto, was soloist at the Volkel recital at Emanuel Baptist Church, Brooklyn, N. Y., November 18, singing Strike Thou, Hour (Bach) and The Omnipotence (Schubert). Harry McKnight, tenor, her pupil, appeared in a similar recital on November 4. He has been engaged as soloist at this church.

Irene Dunne, motion picture star, arrived from Hollywood early in the month, to confer with Carl Laemmle and take a daily singing lesson from Miss Ellerman, her teacher. November 12, the latter sang in Elijah with the Oratorio Society of Yonkers, N. Y., under Harold Land's direction.

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SCENES FROM MRS. MARY LOUISE CURTIS BOK'S SUMMER TRIP TO EUROPE.

At the left Mrs. Bok is shown in the garden of Wilhelm von Wymetal, Jr., at Mondsee, Austria. Mr. von Wymetal is in Tyrolean costume. The other picture is of Mrs. Bok at the grave of Emil Mlynarski, in Warsaw.

MR. and MRS. HANS CLEMENS

with guests at the swimming pool which Mr. Clemens built at his Holland home this summer. Mr. Clemens is now singing with the San Francisco Opera Company.

SINGER AND CONDUCTOR ON THE GOLF LINKS.

Keith Falkner (right), English baritone, and Mr. Pickerill, conductor of the Cape Town Symphony Orchestra, between rehearsals in Cape Town, during Mr. Falkner's visit to South Africa in September. The baritone has been appearing in Europe and will return to America for engagements the latter half of the season, beginning in February.

JOHN HERRICK

about to fly to Providence, R. I., to keep a concert engagement. For the past two years this young American singer has been using the airlines as a shuttle between New York and the principal cities all over the Atlantic Seaboard where he has been making concert appearances. So close is his radio and concert schedule that on several occasions he has appeared for his engagements with only a few minutes to spare.

JOSEPH SZIGETI'S

forthcoming American schedule includes a concert December 4 in Baltimore for the Bach Club; 7, New York recital in Carnegie Hall; 10, Stamford, Conn., Community Concert Service; 11, Rutland, Vt., Community Concert Service; 13, Sackville, N. B.; and 17 and 19 and January 3, 6, 8, 10, 12, for the Community Concert Services of Lansing, Mich., Louisville, Ky., San Angelo and El Paso, Tex., Santa Barbara, Cal., Phoenix, Ariz., Pasadena, Cal.; 14, San Francisco, with orchestra; 18, Los Angeles, with orchestra; 20, Salt Lake City; 23 and 24, Kansas City, with orchestra; 27, Macon, Ga., Community Concert Service.

HUGO KORTSCHAK (center, front row),

violinist, with the Manhattan String Quartet in London, between rehearsals for the quartet's debut at Wigmore Hall, September 26. With Mr. Kortschak in the front row are Oliver Edel and Harris Danziger. Behind them are Julius Shaier and Rachmael Weinstock.

SASCHA GORODNITZKI and RUGGIERO RICCI,

two of the artists who are to appear at Carnegie Hall, New York, on December 1, in a concert for the benefit of the Jewish National Fund.

(See Inside Front Cover for Additional News Pictures)

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